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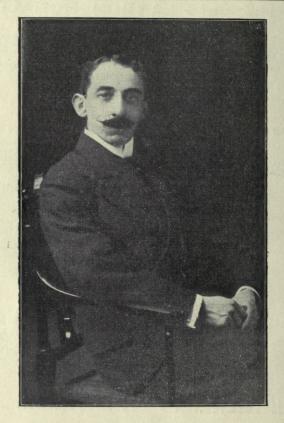
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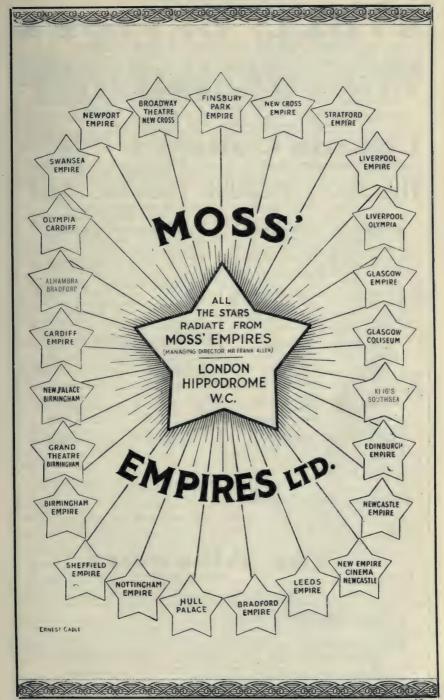
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BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. Bristol Hippodrome requires 20 parts, including three first violins and piano part

for har for harp.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted and special stage requirements stated, in letters marked "Stage Department." by artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, photographs, and specimens of pictorials really representing the act should be forwarded three weeks before opening.

COARSENESS. VULGARITY, &c., is not allowed.

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Hippodrome, Preston		11 a.m.		360 Preston
Crown, Eccles		2 p.m.		824 Eccles
Hippodrome, Queen's Park, Ma	nchester	2 p.m.		2396 Central
Hippodrome, Bury		2 p.m.		146 Bury
Pavilion, Ashton-under-Lyne		11 a.m.	• • •	95 Ashton
Empress, Manchester		11 a.m.		2391 Central

#### Instructions to Artistes and Managers.

#### SONGS.

The words of all songs must be sent to the Resident Acting Manager fourteen days before opening.

#### SKETCHES.

The Lord Chamberlain's license must be obtained and must be produced to the Resident Acting Manager.

#### REHEARSALS.

Artistes should note the times of rehearsal as specified above. This clause in contracts will be strictly enforced.

#### BILL MATTER.

Full particulars of matter for Bills, Blocks, Sperimens of Pictorials and Advertisements must be sent to the head office, Hulme Hippodrome, twenty-one days before opening. Failing this, artistes are liable to cancellation of engagements.

#### SCENERY, PROPERTIES AND ELECTRICAL INSTALLATIONS.

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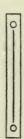
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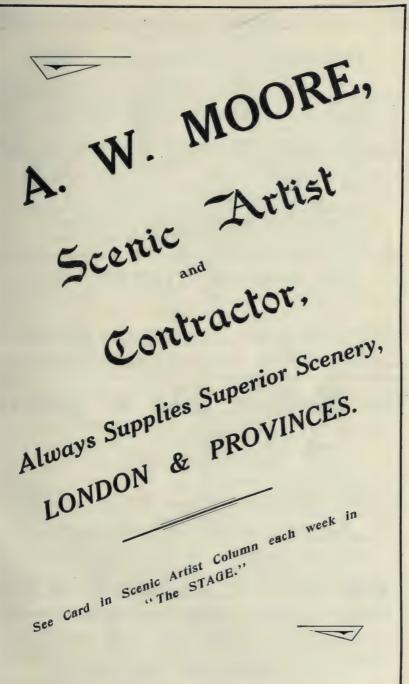
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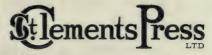
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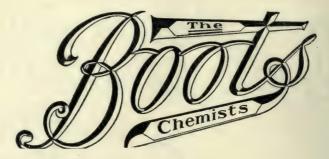


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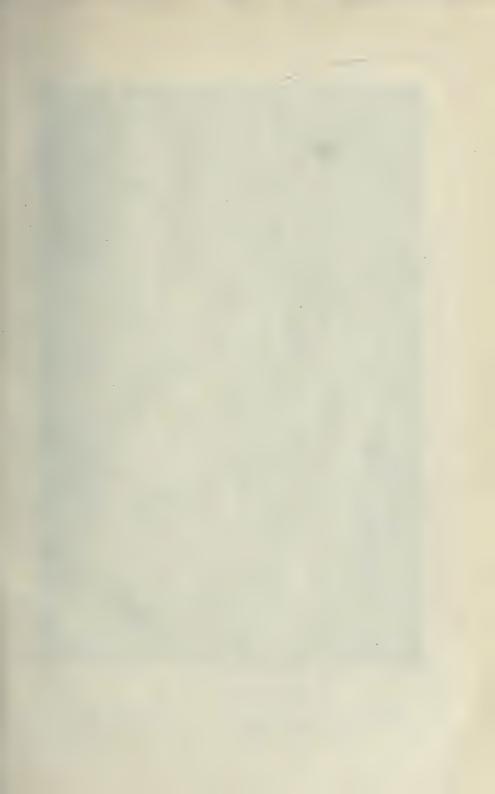
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MISS MARIE LOHR Who goes into management during the year 1918.

## THE DRAMA IN 1917.

## BY E. A. BAUGHAN.

In spite of air raids, reduction of staffs, and all the other alarums and excursions of war as felt in London, the stage has managed to "carry on" so successfully that it would be pleasant to be able to state that the dramatic year has been far from disappointing. Regard for truth, however, will not allow one to make that statement. The output of new plays has been, indeed, far below the average in quality as well as in quantity. It is easy enough to account for this. The war has so altered the point of balance in social life that the older dramatists have either to depict a world that no longer exists or to deal with circumstances which have not yet fully developed themselves. In either case the playwright feels he is writing of unrealities. The period when peace shall once more reign on the earth promises valuable material for drama, but that period seems remote, and any attempt to deal with it now can only take the form of a fantasy, or be in the nature of a play with just a passing reference to the war. The younger men are actual protagonists in a tragedy greater than the mind of man ever conceived. When the time comes they will probably have something valuable to say, but it will not necessarily deal directly with war. Of one thing we may be certain, however—war has made all of us see realities with cleared eyes. Many things that once mattered very much indeed do not now strike us as essentials. Whether this new appreciation of realities will give birth to a new spirituality in art—and art was never so spiritual as when men had to face realities in the past—it were idle to prophesy. Great changes there will be; perhaps a great reaction at first; and these changes will affect drama as they will affect every other human activity.

PLAYS OF REALITY.

At present the theatre is entirely a place of entertainment, in the narrowest sense of the word. That is quite intelligible. We all are living at high pressure amid great anxieties, either national or personal, or both, and we must be amused or entertained, without being compelled to use our brains. Other nations, of a different psychology, might find consolation in dramatic work of high art, but we do not care to play sentimentally on our sufferings. It is not that we are lacking in seriousness, but rather that we are too serious as a nation to take our amusements seriously. That has always been our weakness from an artistic point of view, and the war has accentuated it. At the same time the year has seen a curious breaking away from this national outlook. I refer to the popular support given to such serious plays as Brieux's "Les Avariés" and "The Three Daughters of Monsieur Dupont" and Ibsen's "Ghosts." That all three plays were licensed without any difficulty was in itself a strange fact, but that they were popular was even more strange. Perhaps "The Three Daughters of Monsieur Dupont" should be excepted, because, after all, it did give Miss Ethel Irving an opportunity for acting, and is in itself an entertaining as well as a problem play. I should not care to draw any hard-and-fast conclusions from the success of "Les Avariés" and That the two should be lumped together in the public's estimation is some sort of criticism of its dramatic taste, and rather suggests that the subjects of the plays are subjects to which the public conscience has recently awakened. Apart from this there can be no question that the fact that both plays were prohibited in the old pre-war days has had something to do with their attraction now It would be safer to draw a conclusion from the licensing of the plays itself than from their popularity. One may at least conclude, then, that our licensing authorities have suddenly awakened to the power of the stage as an educational medium.

## LIGHT PIECES.

In every other direction a survey of the dramatic year shows us only a long series of light comedies and pageants. There has been nothing produced in 1917 which promises to equal the success of "Chu Chin Chow," "A Little Bit of Fluff," and "Romance." What a trio of plays! What kind of deduction can one make from their success? I will not try. There is one aspect of playgoing which one must bear in mind. The theatres are largely kept going by men from the front or the training camps and their friends. Short leave from France or leave after convalescence is unthinkable without visits to theatres. All the successes must be seen, and some of them more than once. In this respect nothing succeeds like success, and for that reason the war has brought several phenomenally long runs. On the other hand quite good plays which in the old days would have had exceptional success have met with comparative neglect. They have lacked just the touch which would have made them plays that everyone would wish to see.

## WAR PLAYS.

It cannot be said, for reasons that have been already given, that our playwrights have as yet found much inspiration in the war. Mr. J. E. Harold Terry's "General Post" is, perhaps, the best of them. It is quite a light comedy with some sentimental interest, but it does give some idea of the curious social upheavals which the war has caused. The squire, turned volunteer, who has to salute his tailor, a full blown lieutenant-colonel, is not an impossible exaggeration. Mr. Terry must be praised for having been the first dramatist to picture the beginnings of the breaking down of caste as one of the noticeable effects of the war. The "Fellow of the Royal Literary Society" who wrote "The Inca of Perusalem" found inspiration for his satire in the Kaiser. The little play will probably become historical as being the first dramatic attempt to portray a character in whom all the vices of his nation will be symbolical centuries hence. The Kaiser has appeared in other plays, it is true, but they have treated him seriously as a normal human being with a taste for military conquest.

being with a taste for military conquest.

Miss Tennyson Jesse and Captein H. M. Harwood's "Billeted" has proved a distinct success at the Royalty. It deals with the war only indirectly, and uses it but as a convenient machinery for situations. We may have a good many plays of that kind in years to come. With heroines as nurses or motor-car drivers, as "Waacs" or "Wrens," and with heroes in convalescent homes, the playwright of the future will never be at a loss for providing opportunities. The long arm of coincidence will be a commonplace. Not much of the humour that is so characteristic of our armies has found its way to the stage. "London Pride" last year had a touch of it. Captain Bruce Bairnsfather's "The Better 'Ole' is worth many a more ambitious play in that respect, but the author's point of view is caricature, and his drawings are really more successful than his play in hitting off the peculiarities of Old Bill and his like. Sir James Barrie's "The Old Lady Shows her Medals" has more of the real spirit of the war than most of the plays produced this year. It has the characteristic fantasy of Barrie, but beneath it all there is a fine pathos and the curious humour that in his work always seems to be born of pathos.

Other war plays have been of no account. Mr. H. A. Jones's "The Pacifists" was quite unworthy of his pen, and "Loyalty," produced after ill-judged réclame at the St. James's, was even worse. It is curious how political diatribes, for that is what these plays were, fall flat on the stage. In the theatre we have open minds, and resent anything in the nature of a one-sided picture of political life. Playwrights must learn, too, that the stock-in-trade subject for theatrical satire, the ignorance and stupidity of provincial politicians, is long since old-fashioned. The author of "Loyalty," for instance, made the mistake of so exaggerating that ignorance and that stupidity that he knocked the very bottom out of his drama. Such Little Englanders and pacifists as he has drawn could never be a power in any country.

## MELODRAMA, ANCIENT, MODERN.

Mr. Louis N. Parker's "The Aristocrat" and Mr. Walter Howard's "Seven Days' Leave" have one thing in common: both are melodramas according to the old recipes. "The Aristocrat" was not a bad specimen of the kind, and it gave Sir George Alexander a good part. "Seven Days' Leave" has been a great success at the Lyceum, and it has deserved its success. For the rest, we had Mr. Walter Hackett's "The Invisible Foe" (at the Savoy), which probably should

not be classed as melodrama, but cannot be placed in any other category, and Mr. Bayard Veiller's "The Thirteenth Chair." Both plays dealt to some extent with psychical phenomena. Mr. Walter Hackett's play was the more pretentious, for "The Thirteenth Chair" is our old friend, the American "surprise" melodrama. The mystery is cleverly sustained to the very end, but you feel after seeing the play that you have been to some extent duped by the author. He has done his best to make you follow false trails, and has allowed you to know nothing of the real criminal. Surprises of that kind are a little cheap. However, "The Thirteenth Chair" had the merit of giving Mrs. Patrick Campbell a part of some character, and she played it to perfection. Mr. Roi Cooper Megrue's "Under Cover" was quite exciting, but hardly strong enough in its main motive. "Inside the Lines" was built on the new "surprise" lines. That is to say, the audience is kept in ignorance of the hero's true character until the very end. Indeed, it is encouraged to think ill of him. This play is rather remarkable in giving expression to the indignation of Americans at our high-handed treatment of neutral nations, as it seemed to them at the beginning of the war, and as polite melodrama it is sufficiently exciting.

Shakespeare emphatically has not come into his own in this war. A short revival of "Hamlet" by Mr. H. B. Irving at the Savoy gave practically the only Shakespearean performance in central London during the year. At the "Old Vic," the banner of the bard is still kept flying, and the organisers of those performances, especially Miss Lilian Baylis, deserve the highest possible praise. There is room in London for a new Shakespearean manager. The deeply lamented death of Sir Herbert Tree has dealt a heavy blow to the cause of Shakespeare. Many of us did not see eye to eye with him in his method of preserving the illusion of the stage as far as Shakespeare was concerned, but there is no doubt that he did much to make the great poet's plays appeal to popular taste. Some people seem to have thought that Shakespeare's historical plays should appeal to his nation at war, but the fact is, I think, that war in Elizabethan days was a great adventure rather than a terrible tragedy, and the alarums and excursions of his battlefields do not appeal to those who have had even an indirect experience of this war.

## COMEDIES OF THE YEAR.

Comedy and farce have been the chief staple of theatrical wares during the year. There may not have been any great masterpiece, but at the same time it is easy to belittle the value of the comedies which have been produced. Sir James Barie's "Dear Brutus" may, perhaps, have but a limited appeal, although there are no signs of this at the time of writing, but it is a typical Barrie play, full of quiet pathos and unforced humour. The fantastical idea of the piece may not however, suit the tastes of those British playgoers who are not over-fond of fantasy in any shape. To my mind it is a very beautiful little play, and just the kind of thing Barrie does so well. To ask him to be serious is to ask him to work in a manner which does not suit his genius. Mr. Monckton Hoffe's "Anthony in Wonderland" was a farce with a fantastic central idea. It was excellent fooling, and Mr. Hawtrey had a very good part. That entertaining actor had the good fortune to secure "The Saving Grace," by Mr. Haddon Chambers, to follow Mr. Hoffe's play. "The Saving Grace," by Mr. Haddon Chambers, to follow Mr. Hoffe's play. "The Saving Grace" is a comedy with some sense of character. Its last act certainly seems to have been tacked on so as to give the farce a warinterest, but possibly no audience recognises that rather machine-made rehabilitation of the character played by Mr. Hawtrey. Mr. Vachell's "Humpty Dumpty" and (with Mr. Thomas Cobb) "Mrs. Pomeroy's Reputation" were rather disappointing; and the same may be said of Mr. R. C. Carton's "The Off Chance," Mr. Cyril Tem Gallon and Leon M. Lion's "Felix Gets a Month," A. A. Milne's "Wurzel Flummery," Michael Mortón and N. Niccodemi's "Remnant," and Miss Jeannette Duncan's "Julyann," although some of these plays had considerable success. As if to show that perhaps London audiences do want plays of some serious interest Mr. Michael Mortón's "The Yellow Ticket" has been a great attraction. Its subject is not altogether pleasant, but that may or may not be in its favour. One can predicate noth

a common idea of what the public wants. Messrs. Benrimo and Harrison Rhodes's "The Willow Tree" was beautiful enough as far as stage effect went, but it has not been the kind of perennial success of which managers dream. Probably the adaptation of a farce by Sacha Guitry, produced at the St. Martin's, under the title of "Sleeping Partners," will have to be mentioned next year. adaptation has been very cleverly done, and Mr. Seymour Hicks has a part which enables him to show what a clever comedian he is. In musical comedy he allows one to admire scarcely anything but his exuberant vitality. "Sleeping Partners" has very thin ice, but Mr. Hicks skates over it with extraordinary dexterity. Mr. Roy Horniman's adaptation of Elinor Glyn's "Three Weeks," also a comedy in which the ice is thin, probably attracted because of that. It really was not a good nor a witty comedy. Mr. Jerome K. Jerome's "Cook" and Captain Desmond Coke's "One Hour of Life" might have made a bigger stir in pre-war days. Each, in a very different style, had a welcome freshness. Miss Sowerby's "Sheila," Miss Dorothy Brandon's "White Heather," Mr. H. F. Maltby's "Petticoats," and Mr. H. V. Esmond's "A Kiss or Two" were new plays of considerable merit. This catalogue, complete except for one or two plays produced by the stage societies, does not seem very brilliant, but the war, as I wrote at the beginning of the review, has not been helpful in the writing of new plays.

## MUSICAL PIECES.

In musical comedy there has been the usual activity in spite of the prophecies that revue had killed this form of theatrical art. Revues are still flourishing, but musical comedy has come into its own again. "The Maid of the Mountains," "Suzette," "Carminetta," "Arlette," "The Boy," "Pamela," and the latest of all, "Yes, Uncle" and "The Beauty Spot" do not show any falling off either in the talents employed or in the appreciation of the public. Indeed, on the whole, musical comedy seems to be going through a phase of improvement. Many of the plays in the list given have excellent music, and by no means all of them rely entirely on the efforts of the low comedians. Revues, on the other hand, are gradually becoming what they should be, and do not endeavour to compete with musical comedy. The success of "Bubbly" and "Cheep" is an instance of this. On the whole, then, 1917 has not been a year of great theatrical enterprises. The theatre has held its own, and has done splendid work in cheering up those who are suffering from natural depression. Actors and actresses have been the most zealous of warworkers in that respect, and, moreover, they have worked very hard for charity. It is to the future we must look, when the strange social upheavals which have taken place may bring about a renaissance of theatrical taste, and the theatre may become not merely an amusement but a serious part of our national life.

## ANNUAL DINNERS, BANQUETS.

January 2.—The ninth annual Old Folks' Dinner was held at the Benevolent Institu-tion, "Brinsworth," Mr. J. W. Cragg presiding.

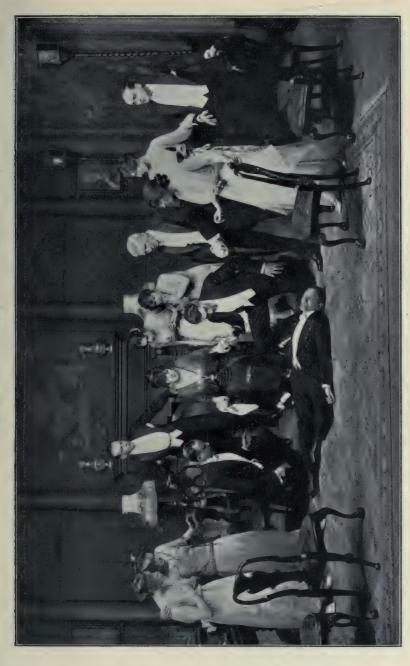
January 14.—The annual dinner of the Touchstone Club was held at the Imperial Restaurant, with Mr. Harry Nicholls in the chair.

January 14.-Mr. Edward Compton was the guest of honour at a dinner given under the auspices of the O.P. Club at the Café Monico, in commemoration of his thirtyfive years' work in connection with, and as the founder of, the Compton Comedy

as the founder of, the Compton Comedy company.

July 1.—An Honours dinner was given by the O.P. Club to Sir Thomas Dewar, Sir Alfred Robbins, and Sir E. Marshall Hall, K.C., with Lady Tree in the chair.

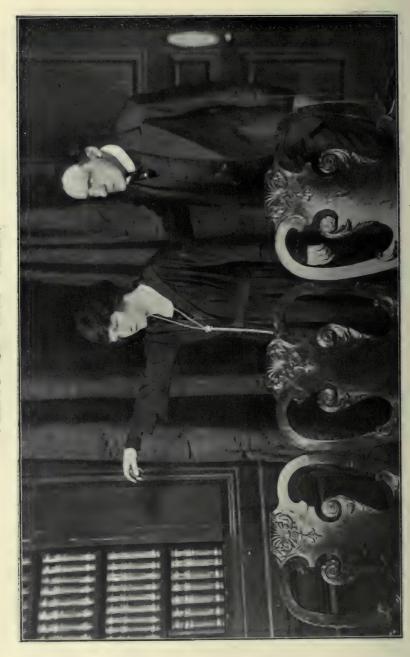
December 9.—The members of the O.P. Club gave a dinner at the Criterion in honour of Sir Thomas Beecham, in recognition of his great services in the cause of Grand Opera in English. Sir Thomas R. Dewar presided.



"THE THIRTEENTH CHAIR" AT THE DUKE OF YORK'S.

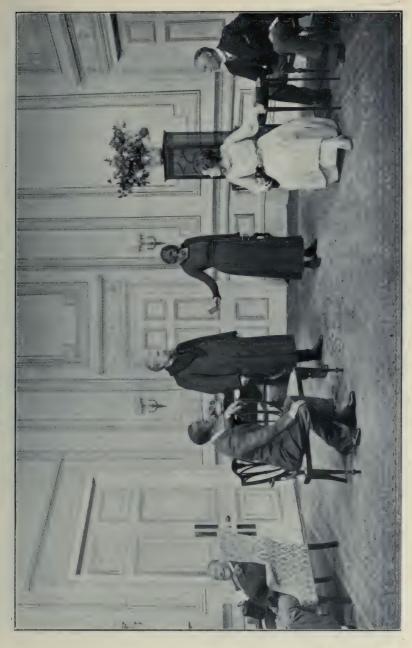
[Stage Photo Co.

MISS EFHEL CARRINGTON, MISS DOROTHY HAMMOND, MR. VANE SCTTON VANE, MR. DENIS WYNDHAM, MR. YORKE STEPHENS (ON the ground), MRS. PATRICK CANDBELL, MISS GRAND BELL, MISS BELCHER, MISS HIDDA BAYLEY, MR. CHARLES ROCK, MISS MARCARET MOSTAR, MASS MARCARET, MISS GLADYS MAUDE, AND MAY ARTHUR FINN.



"THE INVISIBLE FOE" AT THE SAVOY.
MISS FAY COMPTON and MR. H. B. IRVING.

["Daily Mirror."



"THE YELLOW TICKET" AT THE PLAYHOUSE.

[Foulsham & Banfield. Included in the group are Mr. Alan Ainesworth, Mr. Arthur Wontnen, Miss Gladys Coopen, and Miss Violet Campbell.



[Foulsham & Ranfield.

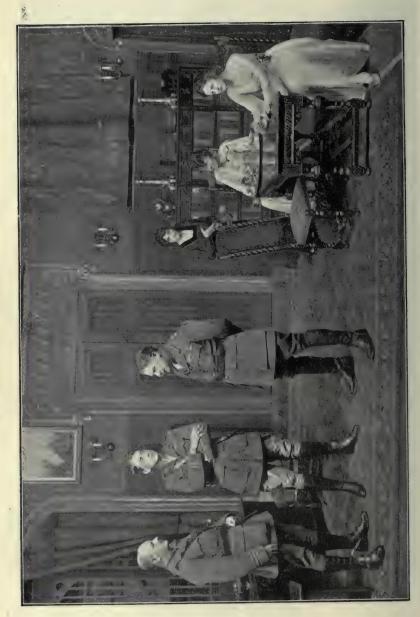
"BILLETED" AT THE ROYALTY,
MR. DAWSON MILWARD AND MR. DENNIS EADIE.



[" Play Pictorial."

"THE THREE DAUGHTERS OF M. DUPONT"
AT THE AMBASSADORS.

MISS ETHEL IRVING and MR. C. M. HALLARD.



"INSIDE THE LINES" AT THE APOLLO.

[" Play Pictorial." MR. FRANK STONEY, MR. ELLE NORWOOD, MR. FREDERICK ROSS, MISS HUNF, MISS GRACE LANE, and MISS IDA ADAMS.



["Play Pictorial," "GENERAL POST" AT THE HAYMARKET.



[Stage Photo Co.

PAMELA" AT THE PALACE.



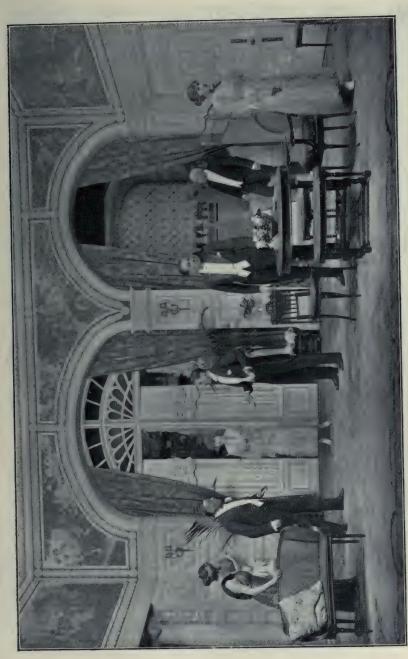
Stage Photo Co.

"THE BEAUTY SPOT" AT THE GAIETY.



"WILD HEATHER" AT THE STRAND,

MISS MARIE LEMAN, MISS PHYLLIS CAMERON, MISS HELEN HAVE, MR. H. K. AYLIFF, MISS EDITH GOODALL, SAN MR. NOEL COWARD,



"UNDER COVER" AT THE STRAND.

[Foulsham & Banfield.

MISS MALISE SHERIDAN, MR. WILFRED DRAYCOTT, MISS MARGARET BANNERMAN, MR. ARTHUR PUSEY, MR. MATHESON LANG, MR. HORTON COODER, and MISS JESNIE WINTER.



## "THE BOY" AT THE ADELPHI.

MISS MUNHOE, MR. PETER GAWTHOHNE, MISS NELDE TAYLOR, MISS MAISIE GAY, MR. W. H. BERRY, MISS HEATHER THATCHER, MR. MADGWICK, and MISS HUGHES,



"ARLETTE" AT THE SHAFTESBURY.

Foulsham & Banfield.

Mr. A. G. Poulton, Miss Maiy Robson, Mr. Johnne Fields, Miss Winterd Barnes, Mr. Joseph Coyne, Mr. Leonard Mackay, Miss Adrai Fair, Mr. Stanley Lutino, Miss Joan Hay, M. Yvan Servais, and M. Lychm Myssière.



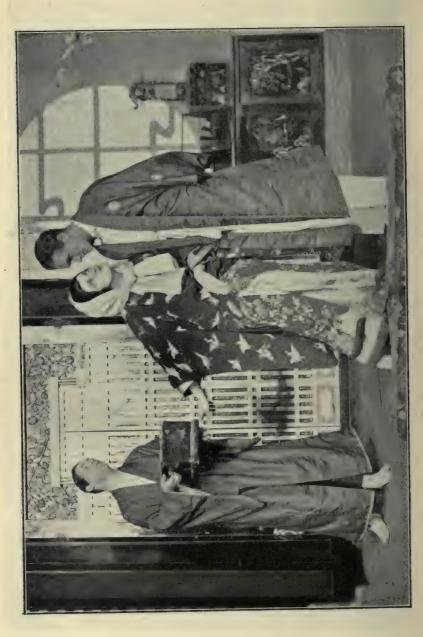
"YES, UNCLE," AT THE PRINCE OF WALES'S.

[Foulsham & Banfield.

MR. LESTIE HENSON MR. DAVID BEHNABE, MISS JULIA JAMES, MR. ROBERT NAINBY, and MISS ALEXIA BASSIAN.



"CARMINETTA" AT THE PRINCES.



"THE WILLOW TREE" AT THE GLOBE.

Mr. Prox M. Loo. Miss Berge Fritz, and Mr. Owen Names.

[" Play Pictorial."

## BOOKS OF THE YEAR.

## BY L. H. JACOBSEN.

OR the fourth time The Stage Year Book is isolad, amongst the increasing anxieties and rapidly growing stress and strain of war, and once more the publishing trade has been affected greatly thereby, notably as regards books falling within one's special province here. A beggarly array of scantily-filled shelves, indeed, would have to be recorded if books sent to this office were alone taken into account. However, a few works of much interest and considerable importance have appeared, at any rate in the departments of memoirs and reminiscences and of treatises concerned with questions of scholar-ship and research, and hence, after all, it has been possible to make "a fairly good show" with "Books of the Year." as may be seen from the seven sections following upon this necessarily brief introduction. Whether 1918 will afford us any comfort or much needed solace in this respect, as in most other matters, is on the knees of the Gods, looking down serenely from High Olympus upon the nations at war all the world ever.

## SIR HERBERT TREE'S LAST BOOK.

A melancholy interest is now attached to the publication, at the very beginning of the year, of what proved, unhappily, to be the last volume from the brilliantly incisive and floridly epigrammatic pen of Sir Herbert Tree. Published at the moderate price of 6s. by Cassell and Co., and with its proceeds devoted to the Actors' War Emergency Fund, this composite book, entitled ironically "Nothing Matters," from one of the two fairly lengthy stories with which it opened, was notable for the skill therein displayed by the lamented actor-manager of His Majesty's in the devising of short tales of fantasy after the manner of Edgar Allan Poe, and in the weaving of plots which for their ingenuity and suggestion of mystery Wilkie Collins would not have disdained to sign. The story that gave the book its name bore a passing resemblance to the theme of the second Lord Lytton's "The Portrait," and ended with the pregnant and paradoxical sentence. "Nothing matters! The pity of it. Everything matters": the other longer tale, "The Mystery of Howard Tremaine," dealing with a case of supposed suicide, a fashionable actor becoming "his own body-snatcher." Short stories that ought to be remembered were those called "The Stuffed Mouse," "The Stout Gentleman." and "The Cuckoo Clock": and this successor to the author's well-known "Thoughts and After-Thoughts" comprised also, by way of "Epilogue to this Variety Show of Life," Sir Herbert's Presidential Address on "The Importance of Humour in Tragedy," delivered at the Birmingham Midland Institute in 1915. In this he described Humour variously as "the darling love-child of Intelligence; the power of self-criticism; our best critic; the delicate ear of the mind." The transcribing once more of such characteristic epigrams as these deepens the regret that no more such mots will proceed from Sir Herbert Tree.

## HENRY JAMES AS PLAYGOER.

That distinguished American, who became late on in life a British citizen, Henry James, O.M., will be remembered, in part at any rate, by his various attempts to get in touch with the acted drama. There were, for example, "The American," adapted from his "novel" of the name, produced by Mr. Edward Compton at the Opéra Comique; that ill-starred St. James's production, "Guy Domville"; "The High Bid," in which Johnston Forbes-Robertson appeared; a one-act piece of ghostly fantasy, "The Saloon"; and that play of his illustrating a well-known picture sensation or scandal, "The Outcry," recently brought out

by the Stage Society. It will be interesting, therefore, to reproduce some of his impressions of the stage contemporary with him, taken from that posthumously published volume of his, full of absorbing if difficult matter, "The Middle Years," which, as published at 5s. net by Wm. Collins and Sons, Ltd., is reaching a second impression. Here one gives his reminiscences of some of the brave days of old at the little Prince of Wales's, under the Bancrofts; the Lyceum, in the spacious times of Henry Irving; and Gilbert and Sullivan opera during the D'Oyly Carte régime at the Savoy; whilst these may be followed with a vignette of Fanny Kemble, if as conversationalist and critic rather than as actress.

## SAVOY.

"How can I think—I select my examples at hazard—of the 'run' of the more successful of Mr. Robertson's comedies at the 'dear little old' Prince of Wales's Theatre in Tottenham Court Road as anything less than one of the wonders of the age? How, by the same token, can I not lose myself still more in the glory of a time that was to watch the drawn-out procession of Henry Irving's Shakespearean splendours at the transcendent Lyceum? Or how, in the same general line, not recognise that to live through the extravagent youth of the æsthetic era, whether as embodied in the then apparently inexhaustible vein of the Gilbert and Sullivan operas, or as more monotonously expressed in those 'last words' of the raffine that were chanted and crooned in the damask-hung Grosvenor Gallery, was to seem privileged to such immensities as history would find left to her to record but with bated breath."

"Mrs. Granville sat, alike in adoration and emulation, at the feet of my admirable old friend Fanny Kemble, the good-nature of whose consent to 'hear' her was equalled only by the immediately consequent action of the splendidly corrective spring on the part of that unsurpassed subject of the dramatic afflatus fairly, or, as I should perhaps above all say, contradictiously provoked. Then aspirant and auditor, rash adventurer and shy alarmist, were swept away together in the gust of magnificent rightness and beauty, no scrap of the far-scattered prime proposal being left to pick up."

## SHAKESPEAREAN AND OTHER STUDIES.

Besides the lamented Rupert Brooke's book on Webster and the Elizabethan Drama there have appeared various works dealing with some phase or other of the questions connected with Shakespeare and the authorship of the plays, as well as Mr. William Poel's "Shakespeare in the Theatre." Two of them came from the industrious pens of members of Parliament, Sir G. G. Greenwood, M.P. for Peterborough, and the Right Hon. J. M. Robertson, who represents the Tyneside Division of Northumberland. Sir George Greenwood followed his "The Shakespeare Problem Restated" and similar monographs with the work with interrogatory title, "Is There a Shakespeare Problem?"; whilst Mr. Robertson added an important study of Shakespeare and Chapman to a list of books already including "Elizabethan Literature," "The Baconian Heresy," "Montaigne and Shakespeare," and "Did Shakespeare Write 'Titus Andronicus'?" Mr. Robertson asks many other such questions in the course of his "Shakespeare and Chapman," the lengthy and cumbrous explanatory sub-title of which runs "A Thesis of Chapman's Authorship of 'A Lover's Complaint,' and His Origination of 'Timon of Athens,' with Indications of Further Problems." Using the specious and often dangerous methods of analysing vocabulary and reckoning up the number of short lines or those ended unconventionally, Mr. Robertson, who lays stress on the rivalry between the two poet-dramatists, proves, apparently to his own satisfaction, that Chapman had also a hand in the Classical Interludes, "Julius Cæsar," and other of Shakespeare's plays on classical subjects, the "Henry VI." Trilogy, and several of the early comedies. Some of the arguments advanced in support of what devout lovers of the Bard may fairly term "a very large order," may be found in the following extracts from an interesting, if highly debatable, work, published by T. Fisher Unwin.

## "SHAKESPEARE'S GLORY."

"It is apt to be hastily inferred that any elimination of matter from the Shakespeare Canon means a diminution of Shakespeare's glory. Yet there could

be no greater misapprehension. So far as I know, no such elimination has ever touched any save inferior or second-rate work—a circumstance which might set objectors thinking. Of course, there may be dispute as to what is inferior work. The late Dr. Furnivall was much disturbed when the Cambridge editors suggested that Hamlet's 'cloud and camel chaff' of Polonius, among other things, was part of the old play and not of Shakespeare's new writing. But nobody, I think, ever impugned one of the great plays as a whole, or a really great speech in any. And this means that no one has ever seen anything more beautiful in any contemporary Elizabethan's work than Shakespeare's. It is always by his sheer superiority that he is, or can be, finally discriminated. But still men chafe at every suggestion of discrimination."

## "THE BEGINNING OF THE TROUBLE."

"The beginning of the trouble is that so many people start by reading uncritically whatever is called Shakespeare, and end by idolising it all, to the point of finding beauties in 'Titus Andronicus' and nobility in the worst bombast of 'Henry V.' some of it comparable to the eloquence of a German journal over a Zeppelin raid. Of such idolatry the outcome is final blindness to Shakespeare's supreme power. Such readers cannot rightly know its magic quality, because they are inured in admiration of matter which wholly lacks that attribute. I will undertake to produce from the work of Munday and Chettle, Peele, Greene, and Kyd, to say nothing of Chapman and Webster and Marston and Jonson, scores of pages which could easily pass muster as Shakespearean for the idolators if they found it all bound up in his works. The vin ordinaire of the Elizabethan drama is for them indistinguishable from the vintage of the Master."

## "THE TRADITIONARY CANON."

"But that is not the only trouble. Even among students who can distinguish between styles there operates the conservative habit which blindly cherishes the traditionary canon. Thus we find good 'editors, who recognise the general inferiority both of matter and manner in the spurious historical plays, contending nevertheless, for the Shakespearean character of these, either in whole or in part, in the teeth of their own evidence. They argue, justly enough, that we must not suppose Shakespeare necessarily incapable of bad work; and they see fit to classify a quantity as the yield of his apprenticeship. But inasmuch as their tests are traditionary and not truly critical, they tend to miss the issue. The real question is as to the kind of inferior work that is genuine. Shakespeare's work has certain faults at the height of his power, and different faults in his immaturity. A style without faults, in fact, would be a style without much power or character—'faultily faultless.' But all along he has qualities of beauty and power and charm which other men lack; and always his qualities transcend theirs. In battling for quality, in clinging devotedly to the whole canon, the conservatives are simply impairing its credit for quality."

## "THE MATTER OF VOCABULARY."

"I shall be told, perhaps, that by identifying as Chapman's much of the new vocabulary in 'Timon,' and in 'Troilus' I am taking away from Shakespeare's credit, the abundance of his vocabulary being one of the grounds on which he is commonly extolled. But poetic or dramatic genius is not a matter of mere abundance of vocabulary; and Shakespeare's supremacy lies not in the number of his words, but in his admirable choice and use of them. And what does it matter whence he derived his vocabulary, seeing that he must have derived it from somewhere? It will not be seriously contended, I hope, that his status in any way depends on the number of words he is supposed to have invented. If so, there will have to be a stringent reconsideration of the vocabulary claim in all its aspects; and, indeed, there had better be a reconsideration in any case."

## "STATISTICS."

"Without attempting a statistic, either for Shakespeare, with the Concordance, or for Chapman, without one, I will hazard my strong impression that Chapman's vocabulary is considerably the larger of the two. I have been struck, in studying the Concordance, by the large number of ordinary Tudor words which are not to be found in it, and by the large number which appear only once. As hundreds of these occur in plays which are wholly or partly in dispute, the entire question

is obviously in doubt. It really matters little how the accurate statistic would stand; but if we are to have estimates on the subject they certainly ought to be made with more concern for the comparative method than has yet been shown.'

## SOTHERN AND PAXTON MEMOIRS.

February saw the publication (Cassells, 12s. net) of E. H. Sothern's "My Remembrances; or, The Melancholy Tale of 'Me'"; and in November appeared "Stage See-saws," by Sydney Paxton (Mills and Boon, 6s. net). In addition to many purely domestic details of his early childhood, Mr. E. H. Sothern had much to say about his father, Edward Askew Sothern, the celebrated exponent of Lord Dundreary, with the flowing mutton-chop whiskers of the 'fifties and 'sixties; about his distinguished wife, Julia Marlowe, seen here at the Waldorf, now the Strand; about Edwin Booth, who refused to become godfather to "E. H." because "E. A." "was such a harum-scarum fellow at that time, with his practical jokes and his spirit-rapping and his amazing vitality"; and also about Richard Mansfield, the Frohmans, Joseph Jefferson, John Baldwin Buckstone, Laura Keene, and other shining lights of the British and American stages. Mr. Sothern is no 'prentice hand at the Higher Criticism of serious drama, one of his most notable sentences running, "To impersonate Shakespeare's heroes and heroines is to enjoy the poet to the greatest possible extent." As for Mr. Paxton, to be noted for his downright and forcible expression of opinions formed during the ups and downs of thirty years of professional life, he also had many interesting things to say about famous plays and players, for example, "Charley's Aunt," "The Night of the Party," and "Fanny's First Play," with which he has been successfully associated, Mr. Edward Compton, under whose banner he served for seven years, the Grossmiths, Charles Dillon, one of his very first managers, the Savoy company, Henry Irving, W. S. Penley, J. L. Toole, and many more, all these memories and anecdotes recounted in a manner showing the ability in narration possessed by this externed son of the Ray Payton Hood and anecdotes recounted in a manner showing the ability in narration possessed by this esteemed son of the Rev. Paxton Hood.

## THE CLASSICAL STAGE OF JAPAN.

Early in the year Macmillan and Co., Ltd., published, at 7s. 6d. net, a notable Study of the Classical Stage of Japan, described as by Ernest Fenollosa and Ezra Pourd. In reality, in this book on the Japanese "Noh," "the vision and the plan are Fenollosa's," as is said in his prefatory note by Mr. Pound, apparently an American, who further explains how he had played therein the parts both of literary executor and of translator. Fenollosa, who went out to Japan as Professor of Economics, ended as Imperial Commissioner of Arts, after having "unearthed treasure that no Japanese had heard of," and having helped "to set the native art in its rightful pre-eminence." Mr. Pound begins to attempt to elucidate the fertile theme of "Noh" in the two following extracts taken from his Introduction, here headed "The Art of Allusion" and "The Pride of Descent"; and further aid towards the understanding of a difficult subject may be derived from eloquent passages written by Fenollosa, and dealing with "The Art of Dance" as forming an element in Japanese life, and with the salient "Characteristics of Noh." These excerpts may serve together to give an apercu of a scholarly treatise concerned with a civilisation more than ever fascinating and interesting at the present time.

## "THE ART OF ALLUSION."

"The art of allusion, or this love of allusion in art, is at the root of the Noh. These plays, or eclogues, were made only for the few; for the nobles; for those trained to catch the allusion. In the Noh we find an art built upon the god dance, or upon some local legend of spiritual apparition, or, later, on gestes of war and feats of history; an art of splendid posture, of dancing and chanting. and of acting that is not mimetic. It is, of course, impossible to give much idea of the whole of this art on paper. One can only trace out the words of the text, and say that they are spoken, or half-sung and chanted, to a fitting and traditional accompaniment of movement and colour, and that they are themselves but half-shadows. If one has the habit of reading plays and imagining their setting, it will not be difficult to imagine the Noh stage—different as it is from our own, or even from Western medieval stages—and to feel how the incomplete speech is filled out by the music or movement. It is a symbolic stage, a drama of masks—at least, they have masks for spirits and gods and young women."

## "PRIDE OF DESCENT."

"Pride of descent, pride in having served dynasties now extinct, fragments of ceremony and religious ritual, all serve at first to confuse the modern person, and to draw his mind from the sheer dramatic value of Nob. Some scholars seem to have added another confusion. They have not understood the function of the individual plays in the performance, and have thought them fragmentary, or have complained of imperfect structure. The Noh plays are often quite complete in themselves; certain plays are detachable units, comprehensible as single performances, and without annotation or comment. Yet even these can be used as part of the full Noh programme. Certain other plays are only "formed" and intelligible when considered as part of such a series of plays. Again, the texts or libretti of certain other plays, really complete in themselves, seem to us unfinished, because their final scene depends more upon the dance than on the words."

## "THE ART OF DANCE."

"The art of dance has played a richer part in the Chinese and Japanese life than it has in Europe. In prehistoric days, when men or women were strongly ploved, they got up and danced. It was as natural a form of self-expression as improvised verse or song, and was often combined with both. But the growing decorum of a polite society tended to relegate this dancing to occasions of special preparation and to professional dancers. These occasions were roughly of two sorts -formal entertainments at Court and religious ceremonies. The former, which survives to this day in the Mikado's palace, represented the action of historic heroes, frequently warriors posturing with sword and spear. This was accompanied by the instrumental music of a full orchestra. The religious ceremonial was of two sorts-the Buddhist Miracle plays in the early temples and the god dances of the Shinto. The miracle plays represented scenes from the lives of saints and the intervention of Buddha and Bodhis-attwa in human affairs. Like the very earliest forms of the European play, these were pantomimic, with no special dramatic text, save possibly the reading of appropriate Scripture. The Japanese miracle plays were danced with masks; and the temples of Nara are still full of these masks, which date from the eighth century. It is clear that many popular and humorous types must have been represented; and it is barely possible that these were remotely derived, through Graco-Buddhist channels, from the masks of Greek low comedy. In these plays the god is the chief actor, sometimes in dramatic relation to a human companion. The god always wears a mask. The solo part is established, and herein the play differs from the Greek, where the original rite was performed by a group of priests, or (in the comedy) by goats or fauns. The most certainly Japanese element of the drama was the sacred dance in the Shinto temples. This was a kind of pantomime, and repeated the action of a local god on his first appearance to men. The first dance, therefore, was a god dance; the god himself danced, with his face concealed in a mask. Here is a difference between the Greek and the Japanese beginnings. In Greece the chorus danced, and the god was represented by an altar. In Japan the god danced

## "CHARACTERISTICS OF NOH."

"The beauty and power of Noh lie in the concentration. All elements—costume, motion, verse, and music—unite to produce a single clarified impression. Each drama embodies some primary human relation or emotion; and the poetic sweetness or poignancy of this is carried to its highest degree by carefully excluding all such obtrusive elements as a mimetic realism or vulgar sensation might demand. The emotion is always upon fixed idea, not upon personality. The solo parts express great types of human character derived from Japanese history. Now it is brotherly love, now love to a parent, now loyalty to a master, love of husband and wife, of mother for a dead child, or of jealousy or anger, of self-mastery in battle, of the battle-passion itself, of the clinging of a ghost to the scene of its sin, of the infinite compassion of a Buddha, of the sorrow of unrequited love. Some one of these intense emotions is chosen for a piece, and, in it, elevated to the plane of universality by the intensity and purity of treatment. Thus the drama became a storehouse of history and a great moral force for the whole social order of Samurai. After all, the most striking thing about these plays is their marvellously complete grasp of spiritual being. They deal more with heroes—or even, we might say, ghosts—than with men clothed in the flesh. Their creators

were great psychologists. In no other drama does the supernatural play so great, so intimate a part. The types of ghosts are shown to us; we see great characters operating under the conditions of the spirit-life; we observe what forces have changed them. Bodhis-attwa, devas, elementals, animal spirits, hungry spirits, or pseta, cunning or malicious or angry devids, dragon kings from the water world, spirits of the moonlight, the souls of flowers and trees, essences that live in wine and fire, the semi-embodiments of a thought—all these come and move before us in the dramatic types."

## PLAYS AND DRAMATISTS.

A good many collections of plays or books about their authors call for passing note. The list of such recent publications comprised Five Plays, by that chooser of fantastic themes, Lord Dunsany; Three Plays, by Padraic Colum; another trio by Eden Phillpotts; pieces by Eugène Brieux, Leo Tolstoy, Tagore, and Mrs. W. K. Clifford; John Galsworthy's "A Bit o' Love," with, also, a biographical sketch of that dramatist by Kaye-Smith; "The Honeysuckle," from the florid pen of Gabriele d'Annunzio, poet and aviator; John Masefield's Good Friday," produced by the Stage Society; a work by M. Clark, on Maurice Maeterlinck as Poet and Philosopher; a couple of series of dramas by that ruthless surgeon and dissector of characters, August Strindberg; Studies of W. B. Yeats, John Millington Synge and the Irish Theatre, and G. B. Shaw, the second of these by a French critic, M. Bourgeois; "Dramatic Actualities," by W. L. George; and, if the name of the writer may be held to bring the book into this category, Cicely Hamilton's dramatic account of the Sack of Senlis.

## BOOKS ABOUT MUSIC.

Books dealing with musical subjects were fairly plentiful. To Romain Rolland must be credited treatises on Ludwig van Beethoven and on "Musicians of To-day"; Mr. M. Montagu-Nathan followed his valuable "History of Russian Music" with a volume on "Contemporary Russian Composers," and one might bracket with these Mrs. Rosa Newmarch's work on "The Russian Opera"; H. H. Statham devoted a book to the elucidation of the question, "What is Music?"; and Mr. Richard Northcott brought out another of his most handy and serviceable little monographs, his subject this time, in succession to Donizetti and Bizet and "Carmen," being the even more fruitful and most admirably treated theme of Jacques Offenbach. This Mr. Northcott summed up admirably in the paragraph: "There are many operas by Offenbach which, for their tunefulness, would bear revival, if only could be found an efficient librettist to touch up the old dialogue, and an enterprising manager to present them artistically. He is a safe card to play, for amusement-seekers and cultured musicians always will appreciate his bright melodies, his captivating rhythms, and his brisk ensembles." A sound and well-expressed piece of criticism.

### THE WAR-TIME STAGE.

### By BERNARD WELLER.

and music halls open than in an average peace year. It is also a fact that at different times lately in the West End there have been more managers wanting theatres than theatres wanting managers, and that as a consequence there has been some additional rack-renting in operation, despite the already much-inflated values of this class of property. But these facts would deceive only the superficial observer. The stage is governed in its conduct and welfare by the conditions under which it works and the receipts that it draws to the pay-boxes. And what are the experiences of the year in these respects? The working conditions, under pressure of the state of things set up by the war, have gone from bad to worse. The receipts if here and there spasmodically high, have in the aggregate fallen very heavily indeed. And while the receipts have fallen the costs of production have steadily risen. Upon the present earning power of the stage some home truths were spoken at the annual meeting of Drury Lane Theatre, Limited. It was shown that, although there has been plenty of varied activity at the theatre—opera, drama, comic opera, pantomime, and even kinematographic spectacle had been tried—a loss of nearly £6,000 had been made on the year. That of course is one that no place of amusement can long sustain; and it was stated at the meeting that the loss was by no means singular. A good deal of similar testimony has been forthcoming from all parts of the country, especially in connection with the short-sighted imposition of further taxation upon amusements. That the traffic has been large, therefore, is no proof that it has been profitable. The dramatic stage must, with the systems of supply that it relies upon in London and the provinces reacts on an interdependent supply. It is to be feared that the stage during the past year has largely been living on its capital, and this capital, seeing the extent of the operations and their essentially precarious nature, is limited and exhaustible. It is perhaps only because of its essen

### No FACILITIES.

It is the old tale of want of consideration for the interests of the stage—interests that are not limited to the stage itself, but which extend into the public life. The stage in its affairs has been beset as few other professions have. The most popular and susceptible of the arts, it has had to take account of all sorts of fluctuations; it has had not only to respond to calls common to all classes but to make special sacrifices, and it has had to maintain itself with limited resources and at heavily increased expenditure. The while it has been doing a genuinely national work. What that work is—the scope and the value of it—could only be realised were places of amusement brought to a state of closure. Without the passing relaxations that places of amusement afford to soldiers in their thousands, to munitions and other war workers in yet larger numbers, and to ordinary civilians, who carry on the business of the country at high tension, subject to the ever-growing strain of a protracted war—without these relaxations, gloom, dissatisfaction, and worse would set in. That of course is a position which no intelligent Government could desire or could afford to face. Yet, apart from some belated and halting lip-

service, there has been no official encouragement for the stage and far less any official help. That amusements for the public are necessary has been acknowledged. It has also been acknowledged that the stage has undertaken and successfully discharged immense voluntary activities, such as in promoting recruiting, in entertaining soldiers in camp and hospital, in raising some millions of money for war funds. It has been acknowledged, too, that the stage, before military compulsion came in, sent more than its share of men to the Colours. Yet what practical recognition has the stage received? The answer is, that it has received none; that relief where it might have been given easily and beneficially has not been given; that on the contrary interference and restriction have been practised to an mexplicable extent, not always openly, but none the less with the most damaging results. The odds against the stage steadily accumulated—the depressions caused by adverse periods of the war, the air-raid scares, the diminished traffic facilities for the public, very injurious to the West End stage especially; the drastic special taxation in addition to the heavy ordinary taxation, the shortness of labour, the extra cost of materials, the increased railway charges, a serious matter for the country stage; the arbitrary arrangements for goods transit, the poster restrictions, the lighting and licensing restrictions, the petrol restriction, the daylight-saving provisions, the shop-closing provisions—applied to sales in places of amusement—and so forth. Here were causes from which the stage suffered heavily; whereas some of them might have been modified in their bearing upon a sphere of work that they affected altogether exceptionally. But the policy seems to have been to take everything that the stage had to offer and to give nothing in return, or rather to repress in return—a blind policy, for it is one that has struck, however unwittingly, at the whole activity of the stage. A measure of relief might reasonably have been expected in the matter of compulsory service. It was possible to exempt a small proportion of actors and managers—a few hundreds who would have made no appreciable difference in a military sense. The stage was entitled to this relief in the ordinary course of industrial protection, to say nothing of its special claims on the ground of service to the public. But what has happened? The stage has been deprived of the whole of its man-power eligible for the Army between the ages of eighteen and forty-one. Even this deprivation does not satisfy some of the Yellow Press critics of the stage. For example, the Weekly Dispatch called for the "combing out" of "the not-inconsiderable non-trench population in khaki, primarily consisting of men from the theatrical and music-hall profession." It was said that "these men, after evading the national call for nearly three years, have at last gone into khaki, but being in the Army does not appear to interfere in the least with their normal activities. . . . The scandal of the theatrical and music-hall profession which is being said about hall non-trench population has become so acute and so much is being said about it that public dissatisfaction will not be allayed by any measures falling short of the strictest investigation." The stage, with its fine record under the voluntary system and its long roll of lives laid down, had no need to fear investigation. It could invite investigation. It had everything to gain from investigation. Investigation would have shown not simply the high patriotism of the stage, but the way in which that patriotism has been exploited to the utmost while the stage itself has been oppressively used.

PRECEPT V. PRACTICE.

As though hard and fast conscription were not crippling enough, the stage was singled out for special taxation-increased in severity by the Finance 1917-and Act of was made one of the unfortunate butts of National Service Mr. Neville Chamberlain, as movement. General, early brought pressure, in a very public manner, to bear on the stage as a source of National Service supply, and at the same time included stage employees and musicians in the Restricted Occupations Order, which was a form of industrial conscription. The effect of the Order, as regards males, was that a manager could not take into fresh employment anyone subject to the Order between the ages of 18 and 61. In their efforts to meet Mr. Chamberlain's very pointed requisitions, which had been not unaccompanied by vague threats of rationing "amusements, managers cut down their staffs and orchestras, already terribly thinned by losses of men through military compulsion and other causes losses of which the Restricted Occupations Order prevented replacements. organism of the stage is a very complicated one, and if this or that unit is defective and unworkable the whole falls to the ground. But considerations of this kind did not weigh with officials ignorant of the technical working of the industries that,

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for negligible results, they were apparently prepared to wreck. At the meeting alluded to, presided over by Sir George Alexander, on March 3, at the St. James's, shortly after the promulgation of the Order Mr. Neville Chamberlain expressed his views to a gathering representative of the different branches of amusement. Mr. Chamberlain left something to be desired in what he said—and in also what he did not say—concerning the position in which the stage found itself at the moment. He said that he had not sufficient acquaintance with the work to enable him so far to enter into details of how a certain proportion of members of the profession of amusements could place their services at the entire disposal of the Director-General. At the same time he made the definite proposal that every male between At the same time he made the definite proposal that every male between 18 and 61 employed in the affairs of amusements should enrol for National Service, though probably only a comparatively small number would be called upon to take up work other than their own. Publicly to single out stage workers in this respect seemed invidious. For the rest, Mr. Chamberlain objected to the sight of "long queues of pleasure-seekers" outside places of amusement, and with more reason—for if it serves a wholesome purpose for the public to be inside places of amusement it is an antecedent proposition that the public shall first be outside—he deprecated entertainments of an elaborate and luxurious kind. At the same time, Mr. Chamberlain admitted in general terms-as Lord Derby had done at a meeting at Queen's Hall earlier in the year, and as Mr. Bonar Law did in the course of his Budget speeches the large and valuable well-doing of the stage. Mr. Chamberlain said :-"I do consider that the amusement of the people is an essential part of national work." He remarked that when, as Lord Mayor of Birmingham, he instituted in that city the Recreation League, he was thinking not merely of wounded soldiers, but also of the civil population, who were working on the whole harder now than ever in their lives. The strain of physical and mental toil on them and the anxiety in many cases about relatives whom they knew not whether they would ever see again pressed so heavily as to make recreation imperative if they were to carry on their work effectively and well. It was necessary that there should be amusement to take them for an hour out of themselves and send them back to work refreshed and reinvigorated. "I concur in the view as to the necessity for the continuance of the work in which those who are present to-day are engaged." Lord Derby, for his part, said that he was "certainly one of those who wish that the people's amusements should go on, whether they be in the open air or the theatre." He added the qualifying clause, "as best they can," which may mean either that they should go on to the utmost extent or that they should be conditioned by the circumstances of the case. The former was probably his view, for he added: those who come home be met with cheerful faces, and let them feel that their time those who come home be met with cheerful faces, and let them feel that their time away from the trenches is an amusing time, that will distract them from all the anxieties and dangers they have undergone, and fit them for further exertions to be made with renewed vigour." Similar professions came from Mr. Bonar Law, who appeared to count it as rather a merit to himself that he was not swayed in taxing amusements by any puritanical bias. He said on one occasion: "I feel very strongly that the most foolish thing any Government could do would be to try to prevent people getting legitimate amusement, and the most foolish thing any individual man could do would be to act on the assumption that people who work hard do not need a little amsement of some kind." But, unfortunately, the precepts of none of these gentlemen squared with his practices. Mr. Chamberlain pressed his requisitions, just as Mr. Bonar Law not only re-imposed but increased his Entertainrequisitions, just as Mr. Bonar Law not only re-imposed but increased his Entertainments Duty. The St. James's meeting brought about the formation of an elaborate joint committee of representatives of the entertainments industry, which busied itself amongst other things, with a census of stage workers other than actors. The stage thus become conscripted not only to the full in a military sense but also industrially. The prohibition upon-fresh employment undermined the working efficiency trially. The prohibition upon-fresh employment undermined the working efficiency of places of amusement. Managers were intimidated and goaded into a continual "combing-out" process. Yet when the traffic had been thrown into confusion and brought to a low and an impoverished state by the Director-General's requisitions and his alternative of "rationing" amusements, the National Service Department could only find places for forty-one of the thousands of stage workers who came under the Order. Mr. Chamberlain after some months retired from the office in which, at enormous cost to the country, he made so melancholy and mischievous a failure and one of the first rate of his successary was to approuse the appropriate the appropriate that the country is the successary was to appropriate the appropriate that the country is the appropriate the appropriate that the country is the successary was to appropriate the appropriate that the country is the successary was to appropriate the appropriate that the country is the successary was to appropriate the appropriate that the country is the country in the country in the country is the country in the country is the country in the country in the country is the country in the country is the country in the country in the country is the country in the country in the country in the country is the country in the country is the country in the country failure, and one of the first acts of his successor was to announce the cancelling of the Order. In the meantime, however, partly from want of knowledge and the stiff-necked refusal to listen to the representations of managers—one recalls the supercilious discourtesy of Mr. Chamberlain to Mr. Oswald Stoll on a publi occasion-grievous harm had been done to the stage. 100

### THE ENTERTAINMENTS DUTY.

Another instance of lack of practical and intelligent consideration for the interests of the stage, public as well as professional, is that of the imposition of the entertainments duty. A special tax of this kind was bad in itself, and it was the more unfair seeing the hazards to which a war necessarily puts so uncertain a business as public amusements. Yet not only was the tax imposed, but, as has been stated, its scale, in spite of the protests of managers, has been heavily augmented. The Chancellor of the Exchequer brought forward his new proposals in the House of Commons on May 2. In them he increased the duty roughly up to 5s. in the 21, and extended it to all free admissions, which formerly had been exempt. The duty in its first form was trying enough, partly because it was a special and particular tax, and partly because theatrical management was naturally more hazardous than ever, and was suffering in a peculiar degree in cost and service. Yet Mr. Law made what he called a not heavy addition to the tax, and did so on the ground that it could fairly be borne. The addition was estimated to produce £1,500,000. Mr. Law spoke of the revenue "for the past year" as about £3,000,000, but whether that represented a full twelve months was not clear. Assuming the revenue to cover that period, if the old scale produced £3,000,000, the new one, which as a whole more than doubles the old, will upon similar receipts produce £6,000,000 or more. It is only upon the supposition that the volume of amusement-going will decline that Mr. Law's estimate of the fresh revenue can be justified. If the additions only bring in £1,500,000 in duty, the sub-added old duty cannot bring in more than a like amount. In that case the gross total of receipts will decline by one-half, and the Chancellor of the Exchequer will be no better off than he was before, while the industry itself will be immeasurably worse off. Mr. Law again put forward the theory, which he may hold sincerely enough, but which is nevertheless fallacious, as anyone ve

The Chancellor of the Exchequer, though a business man, would not meet the business argument of managers that their receipts showed who—whether they or the public-paid the bulk of the duty. Managers had-if unfortunately late in the day-their figures ready; but Mr. Bonar Law refused managers the opportunity that they sought to present these figures at a deputation. The managers ultimately developed a strong opposition, but it ought to have come immediately the Chancellor of the Exchequer introduced his new scale. It was only at almost the last moment that any real unity was secured. When that had been done a very influential meeting was held on July 4 (a few days before the Finance Bill finally passed), with delegates from some twenty-five associations directly connected. It is not surprising that the tone of the meeting was very unfavourable to the Government, which was regarded as bent on bleeding the stage white. The meeting was particularly aggrieved at what it regarded as the objection on the part of the Chancellor of the Exchequer to receive the managers in deputation and his evasion of the opportunity that had been afforded him to decide the issue of any increased taxation on the figures of receipts that they had prepared for him. Various energetic measures were before the meeting. One was that all charity performances should cease. Another was that if further taxation was imposed managers should refuse any work of collection. A third was that the Entertainments Industry Joint Committee in connection with National Service should resign en bloc. The suggestion that found most favour, however, took the form that on a given day all places of amusement throughout the kingdom should close their doors as a formal protest to the public against the undermining of the stage. This extreme course, however, was not taken, and the Chancellor had his way. had agreed to postpone the operation of the new scale until October 1, and he had made some slight concessions, as in not increasing the scale upon seats under 3d. in price, and in confining the increase in the duties on seats from 5s. 6d. to 10s. 6d. by an addition of 6d. all round. The new scale thus became as follows:-On payment for admission for each person, not exceeding 2d., \( \frac{1}{2}d. \); 3d. and 4d., 1d.; 5d. to 6d., 2d.; 7d. to 1s., 3d.; 1s. 1d. to 2s. 5d., 4d.; 2s. 6d. to 3s., 6d.; 4s. to

5s., 9d.; 5s. 6d. to 7s. 6d., 1s.; 8s. to 10s. 6d., 1s. 6d.; 15s., 2s., and so on at the rate of 2s. for the first 15s., and 6d. for every 5s., or part of 5s., over 15s. In regard to free admissions Mr. Bonar Law waived the duty altogether. The writer, in the Critics' Circle, at a meeting on May 7, brought forward a motion in favour of exemption for critics and other journalists in the exercise of their profession on the ground that to tax press seats would be in restraint of the criticism of public entertainments; and the terms of this motion, as a resolution, were adopted and supported by the other journalist and newspaper bodies, and placed before the Chancellor of the Exchequer. Mr. Bonar Law demurred that to exempt press seats would lead to difficulties in accountancy, and finally met what was not a real obstacle by foregoing any taxation on free admissions. This course was, after all, a logical one. The free list of a theatre is a very complicated affair, and the proportion of the deadheads is in normal circumstances not large. Most complimentary passes are issued for critical, professional, or business purposes. They go to members of the press, to artists, managers, and dramatic authors; to tradesmen connected with the stage, to bill exhibitors, to doctors, who give free medical attendance to artists, and to members of other professions and callings who can reciprocate favours with the stage. It is reasonable to hold that all such recipients of passes, who obtain them as working facilities or for services rendered, should be exempted from taxation. The remainder are not worth troubling about. A manager does not resort to the deadheads pure and simple except in the last resort. When he is in that dilemma a tax on the seats that he is compelled to give away is only adding to his troubles, particularly if, knowing the ways of deadheads, he has to pay the tax as well as give away the seats. It is satisfactory that Mr. Bonar Law became at least amenable to this view. But it is to be feared that his persistence in his opinion that the public and not the managers pay the tax, and that the public can afford the "slight additions"-from 100 to 300 per cent.-will not only further cripple places of entertainment, but also, as a consequence, reduce the past yield of this harsh and unpopular duty.

### THE AIR RAIDS.

Whatever the needs of revenue, it is folly to tax any industry and otherwise hamper it with restrictions to a degree that may make it possibly non-productive and certainly not so productive as it would be if its efficiency and stability were unassailed. It should be said again that the Government has probably no deliberate wish to cripple amusements. The official tendency is now, if anything, to encourage them, though without any material support. The sharp experiences of the air raids early in October seemed to awaken the slow-moving, unimaginative official minds to a save of the importance of amusements. It became known that the authorities to a sense of the importance of amusements. It became known that the authorities desired managers to make every effort to keep their houses open. There was for the time being, during the successive moonlight raids, some amount of dislocation, and in consequence in the middle of the first week in Ootober only twelve theatres were open in the West End. But on the Saturday there was a general resumption of evening performances by those houses which had temporarily suspended them. The theatres previously closed in the evening, numbering eighteen, had in the meantime made up with afternoon performances each day. The music halls—apart from a single night off at the London Hippodrome and the abandonment of the "second houses" in a few cases—abstained from any sort of closure. The whole record was one of which the London stage may legitimately be proud. The carrying on meant of course loss to managers, but they had their duty to the public and their obligations to the artists and staffs to fulfil. The managers who held on with the evening performances, and the artists and the staffs who courageously supported them, can congratulate themselves on the fact that they distinctly advanced the cause of the stage in public esteem. A London shorn of its nightly amusements would have been an awkward and unjustifiable tribute to the effects of the German Fortunately, thanks to the self-sacrificing enterprise of managers and the sang froid of artists and staffs, nothing of the kind happened. The proportion of houses closed to houses open left an ample supply of amusements available for the public, particularly as this supply was immensely increased by the extra matinées in substitution for evening performances. These matinées also afforded a certain amount of compensation to the companies and staffs. The devotion to duty on the part of the artists was equalled by the indifference, amounting almost to contempt, with which the audiences treated the air raids. There was no panic, and the instances where persons left their seats during the performance were few and far

between. Yet all these theatres were well within the firing zone. At Drury Lane, for instance, Wagner's "Tristan and Isolde" was sung to an outside accompaniment that was of such nature that the stoutest heart might have quailed. But the singers, the orchestra, and the public were unmoved, and the opera worked its way to a successful, one might say a triumphant close. This instance may be cited as typical.

ARMY CATERING.

The part closing of certain houses for a few days evidently brought home to the Government as nothing else had succeeded in doing the dispiritment that would fall upon so huge a city as London with its amusements at a standstill. The value of amusements was also brought home to the Government in another direction in the interests of the troops in camp at home. The necessity was one that the Army Council, however belatedly, frankly admitted, and practically also, for under the Navy and Army Canteen Board it established theatres and companies of its own. In an official statement communicated to The Stage, and authorised by the Secretary of War, this work was described and justified as "important war work." For a long time, as far as the camps were concerned, the men were left to their own devices, and they got up little parties of their own. Usually the moving spirits in forming these parties were men of professional experience, who in their leisure time as soldiers, with the permission of their commanding officers, worked on their own accounts, obtaining songs and sketches, properties, etc., by appeals of the kind that appeared from week to week in THE STAGE, and gave informal entertainments as circumstances permitted. It was found, however, that these entertainments did not suffice, and supplementary ones were organised by performers not in the Army—sometimes freely, sometimes with voluntary financial aid, and later by caterers working on commercial lines. Temporary places of amusement were run up near large camps under licenses from the military authorities, and in addition extra provision was made by managers in towns within reach of the camps—towns that quickly assumed an importance that they had not hitherto possessed as amusement centres. All in all, a considerable supply resulted, chiefly at the hands of artists not eligible for military service. Various managers—in most cases encouraged by the military authorities-made heavy capital commitments, and also entered into arrangements with companies and artists to keep the supply going. This procedure, which was no doubt without much co-ordination, was last year somewhat drastically changed. The Navy and Army Canteen Board was given control, and it set up an Entertainment Department, which established eight theatres at large camps and organised six companies-numbers that have since been increased. Each house has a manager to conduct it and an officers' committee to supervise it. There are uniform charges of 3d. and 6d., with a few rows of seats at 1s. and 2s. 6d. at the second nightly performance for officers and non-commissioned officers. The performances are open not only to soldiers but where practicable to their womenfolk as well, and in some instances to other civilians. A part of the profits of each house is paid to the commanding officer, to be expended at his discretion for the benefit of the camp, and the remainder is handed over for Army purposes, and especially for the benefit of military establishments that have not the means for supporting theatres of their own. The companies make tours of the various camps, the stays being from three to twelve nights. Managers looked upon these developments with mixed feelings, especially managers with interests that were summarily treated by the Army authorities. Civilian managers who had erected houses in the camps under encroachment agreements were called upon to pay in future not only doubled and trebled rents, but also 2½ per cent. of the gross receipts and also 50 per cent. of the net profits for the benefit of Garrison Funds and the Central In the Southern Command alone there were as many as fifteen houses of this class—houses erected at their own cost by the several managements, which had been encouraged and in some instances directly approached by the military authorities to sink capital in this work. Such managements, with these charges as well as the entertainments duty levied upon them, found themselves hopelessly handicapped against the subsidised N.A.C.B. houses, which were made free from the duty, and some of the managements had also the competition of various places of entertainment within the computers of the competition of various places. of entertainment within the confines of the camps, but situated on private land, and thus, while catering for the troops and enjoying facilities similar to those of the encroachment agreement houses, exempt from the percentages on gross receipts and net profits. In regard to the artists, many of them were engaged as civilians and were not under military law; but the maximum salary was fixed at £10 per

week, and generally market-rate salaries were not paid. Further, there seems to have been and still to be an element of conscription of labour in carrying out the entertainments directly supplied by the Board. It was admitted that artists under military law were employed in the N.A.C.B. companies, and it appeared that the N.A.C.B. houses were staffed by soldiers. Some modifications have since taken place, but it is clear that the privately-owned houses are not receiving equality of treatment with those conducted by the Board, and indeed that pressure is being brought to drive them out of existence. This course, in addition to its individual unfairness, is also very questionable on practical grounds, for it remains to be seen whether the Entertainment Department, which is an experimental Army development, will be able to supply the necessary camp amusements as economically and effectually as professional management can naturally do. Very different has been the treatment of the matter in the United States. The authorities there appointed a Special Commission on Amusements, with the result that Liberty Theatres are now building in sixteen great camps, and that the conduct of affairs has been placed in competent hands, with Mr. Marc Klaw as Chairman of the Commission, in which expacitly he, with other leading managers, will supply the theatrical and other amusements required for the troops in training.

### PRICES OF ADMISSION.

The war conditions have had, remarkably enough, little effect on prices of admission for the general public, apart from the tax surcharges. The tax alone might very well have led to a general revision of prices, especially as the public have contrived to shoulder the tax indirectly on the managers. The managers are about the only traders who have so far dealt with the public on the old terms, though, leaving the tax out of the question, they have more reason than most traders to advance their prices. Labour, material, transit—all have cost them more. If the public avoid paying the tax, by taking the cheaper seats, the only course for the managers in self-protection seems to be to raise the prices of those seats which, in consequence of the operation of the duty, are most in demand. Some managers, on the contrary, have reduced the prices in the parts of the house that have suffered most. That, for the provinces at all events, is a wholly mistaken policy, which will end in managers paying the duty directly and yet will not free them from largely paying it indirectly paying the duty directly and yet will not free them from largely paying it indirectly as well. The provincial theatre prices can scarcely be reduced, except upon the twice-nightly basis, which enables the music halls to undercut theatres giving single performances at night. A first-class provincial theatre with a best price at 1s. 9d. is not practicable. It ought to be able easily to support 3s. stalls, and this price has no sort of grievance in it for anyone who goes into that part of the house. There seems, on the contrary, a good case for putting up the prices of the cheaper seats in the provinces. But in the West End it may be otherwise as regards the stall and dress circle seats. These parts of the house as dress parts are no longer what they were and it is doubtful whether they will recover their old fashionable aspects. The were, and it is doubtful whether they will recover their old fashionable aspects. The evening-dress cultus has broken down; and it seems likely that stalls and dress circle may languish unless they are in a measure popularised. Twelve shillings for a stall and 8s. 6d. for the average dress-circle seat—the amounts with the augmented duty—are charges too high for war times or for the straitened times after the war. Probably 7s. 6d. stalls and 5s. dress circle seats would yield more than the present rates. It is generally overlooked that stalls and dress circle only half-filled mean an actual earning power of 50 per cent. below the nominal values. It is also overlooked that a uniform tariff is unsuitable for theatres that differ greatly in size and in the present of the property of the present of the pr in cost of running. The variety houses have recognised this fact. Each has its own scale of charges, based upon its expenditure. But a theatre that produces a farce, relatively cheap to stage and inexpensive to cast, has its half-guinea stall just the same as a theatre that spends thousands of pounds upon the mise-en-scène and hundreds of pounds weekly on the salary list. The latter may require the high-tariff, but this necessity is exceptional. Generally speaking, with fairly good business a Wart Fand theatre can show a profit on a reduced scale of prices expecially tariff, but this necessity is exceptional. Generally speaking, with fairly good business, a West-End theatre can show a profit on a reduced scale of prices, especially for the more expensive parts. However, very little was done in this direction. Mr. C. B. Cochran put up a reduced West End scale at the New Princes for "Carminetta"—stalls 7s. 6d. and 5s., dress circle 5s. and 4s., pit 2s., amphitheatre 1s. A similar experiment was tried for a short time at the Prince of Wales's for "Anthony in Wonderland," with 8s. stalls, 5s. dress circle, and 2s. pit, and with payment of the tax by the management. The Savoy, at the end of the year, with the old prices, for "Alice in Wonderland" in the afternoon and "The Private Secretary" in the

evening, came out with the announcement to the public "We pay your tax." The tax, however, is a payment that should invariably be left to the public. The public, if they find it paid for them at one theatre, will resent paying it themselves at another. The difference between a seat with the tax and a seat without it has no relation to the difference between a seat disproportionately priced and a seat reasonably priced.

Touring Troubles: Transit, Labour, Printing.

The London stage has mostly gone the old ways; and so has the provincial stage, in spite of the fact that new conditions called for new methods. For the theatrical traffic in the provinces found obstacles to it steadily accumulating and barring its ordinary movement. New railway regulations came into force on January 1, 1917. Fares went up 50 per cent.; free luggage was reduced to 1 cwt. per passenger; and luggage exceeding 1 cwt. was charged at parcels rates, could not be taken by the train by which the passenger was travelling, and must be loaded and unloaded by the passenger's agents. Services were much restricted. No trains were guaranteed. A free truck was still provided for a party of ten and upwards, but the new regulations said that in no case could trucks be guaranteed; further, that the conveyance of scenery and luggage by a particular service also could not be guaranteed. These conditions of course affected not merely theatrical companies. Revue companies, now very numerous, were concerned, and in a special manner variety artists, particularly those doing speciality acts, which often call for half a ton or a ton and sometimes more of scenery and properties. The needs of the case should have caused managers of places of amusement, whether theatres or music halls, to work as co-operatively as possible with touring managers and artists. A first aim should have been to shorten journeys, not only because of the increased cost of transit but also because of the uncertainty of passenger service and luggage delivery. Here the larger music-hall managements enjoyed certain advantages. A management of this kind, running a number of halls and having hundreds of artists under contract, could arrange the dates of the latter in a way such as to minimise travel. It could also, in the case of heavy acts, try the effect of prolonging the usual week's stay to one of two weeks. The pre-dicament of the theatrical stage was as a whole worse than that of the variety. Here, again, everything should have been done to rule out long journeys or journeys involving changes of line, to arrange for a systematic transfer of unsuitable dates, and to engage companies for longer stays than the usual six nights. The position was plainly one in which lessees and touring managers should endeavour to improve their much-neglected mutual relations. Lessees should have acknowledged that a radical change had taken place in the cost of transit, and that sharing terms should be regulated accordingly. This matter, however, by no means stood alone. Lessees should have helped touring managers in carrying out and developing the system on which the country stage depends. With conditions exceptional as they are just now, touring managers ought to have some financial guarantee that would give them a measure of safeguard before embarking on tour. In the case of the music-hall supply the guarantee lies in the weekly salary-lists. Because he can offer definite payment the music-hall manager is assured of a full and efficient supply. But the sharing terms arrangement of the provincial theatres is highly speculative, and the supply naturally takes after it. The bulk of touring managers, if they were guaranteed minimum receipts—the amounts of which could be specified in the contracts—would be encouraged to go out, and would be able to raise the standard of their attractions by acquiring rights in better plays and in casting the plays better. A great need has been for first-class touring repertory companies, who could stay for more than one week in a town and so overcome to some extent the new transit difficulties. But such companies, with their series of plays, their augmented personnels, and their extensive wardrobes, are costly to form, equip, and run. Repertory companies on extended visits would be of considerable assistance, though of course they could not do everything. It is essential for lessees as for touring managers to realise that the transit difficulties may become acute, especially as regards carriage of scenery, etc. It can scarcely be expected of touring managers that they should provide duplicate sets of scenery, such as could be sent on in advance. A theatre ought to be able to supply out of its own resources the scenery and appointments for any ordinary play, as provincial theatres did when they had their resident scenic artists. Ordinary interior and exterior scenes and the more important properties should be stocked, as they once were, at provincial theatres. No doubt to-day in many theatres the scene docks are almost as bare as Mother

Hubbard's cupboard. But plenishment is comparatively easy, either by employing resident scenic artists or by taking off the hands of touring managers the mass of scenery with which they are overloaded. It is surely enough if in these times, with this railway problem to be solved, the touring manager comes into a town with the play, the players, the dresser, and the printing. The least the lessee can do, seeing how dependent he is on the touring supply, is not to ask for scenery. This measure of producing capacity would not only go far to meet the transit question, but would be a first step towards placing a theatre in a position to engage in stock work on its own account. A large amount of this work is desirable, and may become indispensable if transit seriously breaks down. A certain growth of stock work during the year is to be noted, and also a limited increase in repertory work, but these developments were sporadic and inadequate. The plan of twice-nightly perform-

ance was also extended.

In addition to increased railway costs and traffic disabilities, touring managers were confronted with poster restrictions, consequent upon various badly-devised Orders issued in connection with the Paper Commission. The Order of March 2 permitted the continuation up to March 10 of the making, for exhibition, of any paper posters exceeding in size 600 square inches where the process of making had been already begun at the date of Order. Later amendments to the Order altered the time limit to April 21 for poster contracts on which the work had actually been started by March 2, and increased the size in question from 600 square inches to 2,400 square inches. What, then, were the effects of the Order in these respects? Managers whose orders had been placed by March 3 and had been put in hand were enabled to have their stocks of printing—usually, on the instalment plan, large stocks, covering several tours-completed, irrespective of the size of their posters. But managers not in this situation were faced with the restrictions upon size, and with the greatly enhanced cost of pictorial and other printing not in stock. The size is perhaps a less serious consideration than that of the cost. The latest regulation issued last year—on October 22—permitted the use of a four-sheet double crown poster, or of a poster of any length or breadth provided the total of 2,400 square inches was not exceeded. But in any case touring managers who did not happen to have placed their orders by March 2 were under a severe handicap in comparison with those who did. The former could not compete in the matter of the larger posters; and in point of quantity, if they were expected to supply the thousands of pictorial sheets, bills, lithos, etc., that managers with plants laid down could supply out of their completed stocks, could only do so at double or treble the old prices. The Order forbade (1) the future making or exhibiting of any poster exceeding in size 2,400 square inches, and (2) the future exhibiting on any one hoarding of posters that in the aggregate exceeded these dimensions. The Order was then made subject to a general license giving any person concerned the right to complete and exhibit posters the superficial measurements of which exceed 2,400 square inches, provided that the printing of such posters was begun on or before March 2, 1917, that they were actually in stock on or before October 22, 1917, with a printer, bill-poster, or advertiser, and that they were otherwise permitted to be exhibited by the Order. This wording was by no means explicit. The cost of a plant of pictorial printing varies from £250 to £750, and the printing is supplied in such quantities as the touring manager requires from time to time. Not all of it is at any one time in stock. It would appear, however, that no plant can now be covered farther than it is by those posters actually in stock on October 22. The Order in its unamended form stipulated that a number of posters must not, in the aggregate space occupied on one hoarding, exceed 2,400 square inches. The general license gave permission to exhibit posters exceeding these dimensions, but there was a stipulation concerning the number of posters on one hoarding. While the license allowed the exhibition of the extra-size posters, clause 4 in the Order remained in force. It did not apply to extra-size posters exhibited singly, but it applied to the exhibition in multiple of double-crown and lesser posters. The point, of course, is one of much importance to lessees, for as the display on each hoarding is thus limited they will have a great part of their wall space thrown on their hands, and the point is of more importance to touring managers, who do not want to supply printing that will not be posted. Since then the Order of January 15 last has made posters begun by March 2, 1917, and in stock on or before October 22, 1917, free from any restrictions. A further matter was the position of other varieties of theatrical printing under the Order. It may be assumed that day-bills, lithos, and the like are included in the expression "poster," which is defined as meaning a sheet or sheets of paper, cardboard, or similar material containing any advertisement or announcement, printed. board, or similar material containing any advertisement or announcement, printed,

written, or depicted, which is exhibited. But advertising circulars are specifically distinguished from posters; and such circulars, issued gratuitously, must not after January 31, 1918, exceed in weight of paper one-third of that hitherto used by any person for the same purpose between February 1, 1916, and January 31, 1917. A cheap and useful form of advertising will thus be curtailed. Naturally, the touring manager wants to know where he is. He wants a real economy in printing, and he wants it on equal lines. The new restrictions give an advantage to managers with large stocks and offer no compensations to managers who, without these stocks, wish to avail themselves of cheap forms of advertising. The new restrictions do something to reduce the wasteful extravagance in printing—at the expense of the touring manager—that has gone on, but they will not do enough, and what they do they will not do fairly.

### COLLECTIVE ACTION.

The past year saw a certain amount of progress in collective action. Arising out of the Entertainments Industry Committee, and also out of the joining up of the of the Entertainments industry Committee, and also out of the joining up of the different professional associations in opposing the increase in the Entertainments Duty, the nucleus of a representative joint committee was formed in November. The new year should see this Committee fully and permanently established. The Provincial Entertainments Proprietors' and Managers' Association in 1917 not only achieved much good work on its own account, but was instrumental in convening round-table meetings of delegates from all the other associations connected with public amusements. Thus, in opposing the increased Entertainments Duty, the Association arranged two meetings at which pearly twenty healing. ments Duty, the Association arranged two meetings at which nearly twenty bodies acting for different interests of public amusements were brought into touch with each other, and were enabled to reach some influential decisions. The experiences of those meetings were altogether favourable to joint working. The Theatres Alliance also displayed much activity, and the Theatrical Managers' Association, the Society of West End Theatre Managers, and the Touring Managers' Association further brought their forces into play both individually and in co-operation. If the Joint Committee plan, which was suggested in The Stage, is properly carried out it will be necessary for the body to be not simply managerial. The needs of artists just now are certainly as great as those of managers, and the scope of the Joint Committee would have to be enlarged in order that artists could be fully represented in the deliberations. In the easing of relations between employers and employed generally much may be hoped from steps based on the recommendations of the recent interim report of the Reconstruction Committee. These recommendations take the form of proposals for Joint Standing Industrial Councils. The proposals will certainly go into effect—already they have been informally acted upon in stage circles, as in the case of the dispute between the N.A.T.E. and the London musichall managements, which was satisfactorily settled on these lines. The sub-committee of the Reconstruction Committee charged with the matter said in their report, which has been adopted by Parliament, "It is clear that industrial conditions will need careful handling if grave difficulties and strained relations are to We recommend that his Majesty's be avoided after the war has ended. . . . We recommend that his Majesty's Government should propose without delay to the various associations of employers and employed the formation of Joint Standing Industrial Councils in the several industries, composed of representatives of employers and employed." It is time be avoided after the war has ended. to see managers and artists move at once in this direction. Meanwhile, the Actors' Association has been showing a more energetic policy, made possible, if not entirely effectual by a clean financial bill of health and by a much-augmented membership, which now numbers some 2,000, of whom as many as 720 were secured during 1917. The Association held in April a successful meeting under Sir George Alexander, on whom has now devolved the leadership of the theatrical profession; and a recent meeting indicated that the Association is pressing its efforts in the direction of a standard contract. How necessary is a contract of this kind was shown—to mention one of many instances—in the cases of Carlton v. Carson and Comerford, Limited, and Waring v. Moss Empires, Limited. In the latter case in the Court of Appeal, in which the verdict of the lower Court was reversed, both the Lord Chief Justice and Mr. Justice Pickford remarked that they came with reluctance to the decision that the true construction of the contract required. The Lord Chief Justice said that if he could have brought himself to believe that the engagement was to play a principal part he should have been prepared to go the whole way with respondent's counsel. But he could not get away from the very wide clause in the contract. Had he been able to construc it otherwise than he did, he should have been inclined

to, for the reason that artists were to a large extent dependent upon the form of engagement imposed by managements such as Moss Empires, Limited. Lord Justice Pickford amplified this point, saying that it was with a feeling of regret that he concurred with the Lord Chief Justice in his reading of the contract, as contracts of the present kind were sweeping and stringent, and put actors and actresses very much at the mercy of powerful syndicates. All that the Association now wants is a membership commensurate with the membership of the profession. It is only actors and actresses themselves who can give it this membership, and when they do their profession will receive a responsible and a fair treatment—not alone in external matters—that so far has been regrettably absent. Why cannot actors—and in this respect managers as well—make for their own affairs some of the sacrifices that they do for public causes? Their war-work has been marked by admirable organisation in its manifold aspects, and has yielded in the aggregate an immense revenue, a large part of which has been at the expense of the ordinary receipts at the pay-boxes. And though managers have given their houses and actors to, for the reason that artists were to a large extent dependent upon the form of receipts at the pay-boxes. And though managers have given their houses and actors their services for innumerable performances in aid of war charities, very rarely has any percentage of the receipts been allowed for professional charities that have their own pressing war claims. Had, for example, a tithe of the receipts from such performances been deducted for the Actors' Benevolent Fund, The Stage Special Appeal, which had a few contributions of the kind, would have stood at tenfold its amount at the end of the year, when it reached a total of £11,392.

### "THE FELL SERGEANT."

Death was busy in the ranks of the theatre during the year. "Some to the wars to try their fortune there," and to find glorious record upon its "purple testament." No exact record of lives laid down can be given, for enlistment was often under other than stage names. But a list as complete as possible, which appears elsewhere, includes Arthur Scott Craven (Capt.), Evelyn Beerbohm (Major), Marcus Draper (Lieut.), Charles Bibby, Leopold Profeit (Capt.), Basil Holmes (Lieut.), J. H. Stanners, Lewis C. Howard (Major), C. V. Sandford (Lieut.), Alan Fisher, Oliphant Down (Capt.), R. Hope Lumley (Lieut.), T. W. J. Wilson (Lieut.), and Frank Cody (Lieut.). Amongst its veterans the profession has to lament the deaths of Mr. W. H. Kendal, Mrs. John Billington, Miss Kate Bateman, Mr. Richard Flanagan, Mr. Frank Archer, Mr. George Warde, and Mrs. Harry Paulton, as well as a fine tragedian in Mr. W. T. Haviland, a fine emotional actress in Miss Darragh, and popular comedians in Mr. James Welch, Mr. Fred Emney, and Mr. Fred Billington; and also Misses Clara Cowper, Florence Farr, Olga Audré, and Emma Hutchison, Messrs. E. Hoggan Armadale, Charles Arnold, Horace Sedger, Eric Blind, Henry Bracy, Alexander Calvert, Herbert Dansey, Charles Draycott, Herbert Kelcey, Philip Sefton, and Fred Storey. Capt. Murray Carson, actor and author, died while engaged on military work, being officer commanding the detachment of the Army Service Corps at Canterbury. To devoted war work was also attributable the death of Mr. Hubert Henry Davies, our most charming writer of modern comedy, and also of Hubert Henry Davies, our most charming writer of modern comedy, and also of Captain Basil Hood, the playwright, and Lieut.-Col. N. Newnham Davis, playwright and critic. Mr. John Douglass, retired manager and playwright, fell a victim to an air raid. Musical comedy suffered a loss in Mr. Paul A. Rubens, and another in Mr. Edward Jones; farce and burlesque in Sir Francis Burnand, and dramatic criticism in Miss Kate Venning, probably our best English authority on the Franch steep. the French stage.

SIR HERBERT TREE.

Lastly there is to be added the name of Herbert Beerbohm Tree, famous man of Lastly there is to be added the name of Herbert Beerbohm Tree, famous man of the theatre, whose death his own profession and the public of more than one continent deeply deplore. Sir Herbert Tree was sixty-three years of age, and of those years some forty were devoted to as strenuous a life as the modern stage knows. He was a man of fine gifts and high aims, enthusiastically devoted to his art, to which he brought, as actor and as manager, strong forces of personality and mind. Upon the death of Henry Irving in 1905 the successorship to the head of the theatrical profession fell to him by right of the work that he had done at the Haymarket and His Majesty's. His activities for the good of the theatrical profession were always unsparing. His theatre, too, was ever open to the claims of charity; and it was also not only a theatrical and an artistic rendezvous, but a focus for social, national, and on occasion international gatherings. To these purposes for social, national, and on occasion international gatherings. To these purposes he dedicated the Dome of His Majesty's, where he loved to act as a gay and generous host—a rôle in which he excelled. In the United States also on his recent tours he did a valuable international work in speaking upon the cause of the Allies

to great American gatherings. For his own calling he founded the Academy of Dramatic Art, which should prove a lasting and fruitful memorial to a man very memorable in himself. Of his long and distinguished management probably the best achievement was his contribution to the slow-moving repertory developments in the West End, especially in Shakespearean revivals supplemented by the periodical festivals devoted to the poet's plays, of which he produced in all as many as seventeen, upon lines of very rich mise-en-scène. It becomes a question who will continue this work now that Herbert Tree is no more. With him his repertory, lovingly built up with an infinity of pains, is lost to us. In what way is the tradition that he carried on from Henry Irving to be maintained in the immediate future?

### ANNUAL MEETINGS.

January 28.—The annual general meeting of the Variety Artists' Federation was held at the Criterion Restaurant, Mr. Fred Russell presiding.

February 27.—The annual general meeting of the Actors' Benevolent Fund was held on the stage at the St. James's, with Sir

George Alexander in the chair.

February 28.—The annual general meeting of the Variety Artists' Benevolent Fund took place in the Board Room at 18, Charing Cross Road, with Mr. Bruce Green in the chair.

March 1.—The annual general meeting of the Theatrical Managers' Association took place at the Adelaide Rooms, with Mr. Tom B. Davis in the chair.

March 27.—The annual general meeting of the Royal General Theatrical Fund took place on the stage of the St. James's, with Sir

George Alexander presiding.

March 30 .- The annual general meeting of the Provincial Entertainments Proprietors and Managers took place at the Victoria Hotel, Manchester, with Mr. Percy Broarhead in

April 1:—The annual general meeting of the Actors' Association was held at the Ambassadors, with Sir George Alexander in

the chair.

April 27.—The annual general meeting of the Critics' Circle was held in the hall of the Institute of Journalists, with Mr. E. F. Spence in the chair.

May 4.—The annual general meeting of the Rehearsal Club was held at the St. James's, with Mr. Gerald du Maurier in the chair.

May 6.—The annual general meeting of the Concert Artists' Benevolent Association took place at the Criterion Restaurant, Mr. Alfred Thomas presiding.

June 5.—The annual meeting of the Actors' Church Union was held at Wyndham's, the Bishop of Willesden presiding.

June 5 and 6.—The annual conference of the Kinematograph Exhibitors' Association was held in Birmingham, Mr. A. E. Newbould presiding.

July 2.—The annual general meeting of the Catholic Stage Guild was held at the Vaudeville, with the Hon. Sir Charles Rus-sell, Bart., in the chair.

October 26.—The annual general meeting of the Music Hall Ladies' Guild was held in the Board Room of the Variety Artists' Federation, with Mrs. Charles Coborn in

October 15.—The annual general meeting of the O.P. Club took place at the Adelphi

Hotel.

- October 30.—The annual general meeting of the Music Hall Artists' Railway Associa-tion took place at the offices of the Asso-ciation, with Mr. J. W. Cragg in the chair.
- October 31.—The annual general meeting of the Actors' Orphanago took place at Wyndham's, with Mr. Gerald du Maurier in the chair.
- November 30.—The annual general meeting of the Theatrical Ladies' Guild took place at the St. James's, Miss Irene Vanbrugh presiding. The Princess Royal and Princess Maud were present.
- March 3.—A meeting of managers, actors, variety artists, musicians, stage hands, and kinema workers was held at the St. James's, with the object of hearing an address from Mr. Neville Chamberlain in regard to National Service, Sir George Alexander presiding.

### FIRE IN THEATRES.

17.-Hippodrome, ' Altrincham. | January 30.-Drury Lane. Slightly damaged. January Damaged.

### THE VARIETY YEAR.

By ARTHUR COLES ARMSTRONG.

TO put the focus-lime upon the variety world of 1917 is to pick out a pleasant spot in a by no means pleasant or spotless universe; to dwell, for a time, in a comforting easis set in a desert of international strife and discord. That is the one big essential fact in any ordered consideration of the variety activities of the past year, and it is a fact of which all concerned in the world of laughter and song may well be proud. It is late in the day to speak of the value of a song, or of the precise psychological worth of laughter, to a nation fighting its way to a clean and, let us hope, lasting peace. A song, whether of joy or sadness, is still a song; and laughter is still laughter, even if it be the kind of laughter that is sometimes close akin to tears. And who shall say that laughter and song have not prevailed in the music halls in 1917? In the one great respect of legitimate and necessary entertainment, in fact, it may be said that the war, in a very real sense, has not affected the music hall in the slightest degree. It has still remained a music hall, and we have still gone on singing and laughing; nor is it necessary to be a "patriotic" kill-joy—or, say, a cheap, sensational journalist on the look-out for non-existing shirkers and slackers-in order to appreciate the circumstance. With all the severe drain upon its available man-power-and with other little war-time worries such as, for instance, the Entertainments Tax; that form of industrial conscription known as the Restricted Occupations Order; the increase of railway fares; air raids; and the restrictions as to lighting, labour. luggage, poster advertising, and so on—the consistent cry has always been for full steam ahead; and the average variety programme has been maintained at a level of excellence quite comparable, in almost every respect, with pre-war conditions. That such a happy state of affairs will continue to hold good until the much-looked-for time of peace arrives, and our "brown brothers" come home again, is the well-justified belief of all those who have any real knowledge of the intimate or inner workings of variety. There has been much suffering, much loss, and there may be much more; but we are all agreed upon one point. There is an actual necessity for rational amusement, a necessity as actual and vital as the necessity for the various other munitions of sterner warfare; and, in this regard, the variety world has deserved well of the country for its lavish provision of the munitions of laughter and song to support the morale of the nation. The nation that can sing as it goes on its way is the nation that will sing when it has reached the end of its appointed task. May the year 1918 see the appointed task well accomplished. and find uninterrupted laughter and song still paramount in the world of British variety.

### AIR RAIDS.

Brief allusion has been made to the air raid as one of the war worries of the past year. Its effect upon average variety business has been by no means as serious as it might have been. Audiences, both numerically, and in their contempt for enemy "frightfulness," have always quickly recovered; and, except in one or two notable instances, the run of, say, a revue, has not been interfered with to any lasting extent. The matter is one that need not be dwelt upon at any great length. Indeed, the main reason for referring to it in this place is that the present occasion affords a fitting opportunity for paying a warm tribute to all those in the variety profession who have so pluckily carried on while being literally under fire. There is no need, or space, for names, although the reader, together with the present writer, will have many ladies and gentlemen in his mind's eye. To all upon the various managerial staffs, one offers the heartiest of congratulations. For the variety

artist flitting from hall to hall, to the accompaniment of shrapnel, rather than disappoint his audience, what praise can be too cordial and sincere?

### THE MUSIC HALL AS THEATRE.

With most of the really exciting events of the year taking place outside the world of entertainment, it would seem but in the logical nature of things that 1917 has been comparatively uneventful as far as the variety theatre is concerned. Some little excitement was caused during the latter half of the year, when three important variety houses in London "went over" to the theatre, and there was much sharpening of pens and exercise of tongues as to the possible significance of the move. That veritable stronghold of variety, the Oxford, produced, under the direction of Mr. Charles B. Cochran, a full-blown comedy-drama of the war, by Captain Bruce Bairnsfather and Arthur Eliot, entitled "The Better 'Ole"; the Palace, where, under the spirited management of Mr. Alfred Butt, one had been accustomed to find high-class revue, blossomed forth with a three-act musical farce, by Seymour Hicks and Haydn Wood, entitled "Cash on Delivery"; while the London Pavilion, another stronghold of London variety, was to hand with a romantic farce, in three acts, by H. V. Esmond, entitled "A Kiss or Two." The fate of these three ventures is familiar history. "The Better 'Ole," which, after all, is something of a revue—a Bairnsfather revue—of the war, is still flourishing apace at the Oxford; "Cash on Delivery," which exhibited the tireless energy of Mr. Seymour Hicks, and contained some pretty numbers by Mr. Haydn Wood, gave place, after none too successful a career, to the present popular production of "Pamela," a comedy with music; while Mr. Esmond's piece, at the London Pavilion, was not over long in paving the way to an Ernest C. Rolls revue, or rather pot-pourri, with the alluring title of "Any Old Thing," a lively production which is still drawing big audiences to the well-known Piccadilly Circus house. The success of the friendly invaders, as will be seen, has been by no means thorough; nor, at least in the opinion of the present writer, has anything taken place which is likely to revolutionise vaudeville entertainment in the future. The Palace, with its long list of high-class revues played by theatrical artists, was long heading for musical comedy; while the great success of "The Better 'Ole," being essentially a war-time success, does not necessarily point to any drastic change of future policy at the Oxford. Exceptional times breed exceptional devices, and vaudeville is still sure, and will continue to be sure, of its vast audiences. While opinion is divided as to the staying power and popularity of the essentially all-variety programme, there can be little concern for the future drawing-powers of the programme made up of detached items—with here and there, perhaps, a miniature musical comedy, a short revue, a sketch, or a song-scena. If we have experienced what has been called a closer rapprochement between the theatre and the music hall, it has been but a war-time rapprochement. The theatre must remain a theatre, and the music hall a music hall to the end of the chapter, if either is to succeed.

### PROMINENT PLAYERS IN VARIETY.

The subject of plays in music halls naturally suggests that of "legitimate" players in variety; and, in this connection, it is gratifying to note that vaudeville, during the past year, has received plenty of attention from prominent performers whose names are as household words in the history of the theatre. Such performers it goes without saying, are always doubly welcome, and the nature of their contributions generally adds to, rather than detracts from, the real quality of variety. Miss Ellen Terry, for instance, played a most successful season at the London Coliseum in scenes from "The Merry Wives of Windsor"; while Miss Mary Anderson, at the same house, repeated her fine performance as Galatea in W. S. Gilbert's caustic satire, "Pygmalion and Galatea," and was also seen, earlier in the year, in "Romeo and Juliet." Mrs. Patrick Campbell, too, was at the London Coliseum in W. L. Courtney's rather unsatisfactory little piece, upon a classical theme, entitled "Simætha," and G. Cornwallis West's war playlet, "Pro Patria." Other well-known players in variety included Miss Fay Davis, in an excerpt, entitled "Fay Zuliani," from Sir Arthur Pinero's "The Princess and the Butterfly," at the Victoria Palace; Mr. H. B. Irving, also at the Victoria Palace, in Sir Arthur Conan Doyle's "A Story of Waterloo"; Mr. Charles Glenney, in "An Admiralty Despatch," at New Cross; Miss Lilian Braithwaite, in Sir Arthur Pinero's "Mr. Livermore's Dream," at the London Coliseum; Sir Frank Benson, who made his variety début at Brighton in January, in a string of Shake-

spearean recitations, at the London Palladium; Mr. Arthur Sinclair and his Irish Players, from the Court, in "Doctor O'Toole," and other pieces, at various halls; Sir Johnston Forbes-Robertson, in "The Passing of the Third Floor Back," at a war matinée at the London Coliseum; Miss Lillah McCarthy, in Barrie's "Half-an-Hour," at the London Coliseum; M. Léon Morton, in "Hello! Morton," at the London Coliseum; Mr. Arthur Bourchier, in "Pistols for Two," "The Sacrament of Judas," and other pieces, at the London Coliseum, and, of course, as Old Bill, in "The Better 'Ole," at the Oxford; Miss Nina Boucicault, in "When the Clock Strikes Nine," at the Victoria Palace; Mr. Charles Hawtrey, in "Her Wedding Night," at the London Coliseum; Mrs. Leslie Carter, in "The Lady in Red," at the London Coliseum; Mr. Sydney Valentine, in Alfred Sutro's "The Marriage . . . Will Not Take Place," at the London Coliseum; Mr. Robert Leonard and Miss Mary Forbes, in "Cheap at Half the Price," at East Ham; Mrs. Langtry, in a clever little playlet, "Overtones," at the London Coliseum; Miss Irene Rooke, in Barrie's delightful "salute in one act," "The Old Lady Shows Her Medals," at the London Coliseum; and Miss Violet Vanbrugh, who opened at the London Coliseum on the last day of the old year in Michael Orme's "The Woman on the Window-Sill."

Mr. Oswald Stoll, in particular, deserves great credit for the fine list of players and authors in his London Coliseum programmes during the year, and may be relied upon to continue the supply in the future. The Sketch, or Play, Department at the London Coliseum is a properly organised institution, with Mr. A. Patrick Wilson, the clever author of "Bauldy," and other pieces, as a prominent member of the staff. With the enlistment of so many first-class authors under the banners of variety, everything must necessarily be to the good—good acting, good criticism,

and good, intelligent audiences.

### THE REVUE.

Revue, like the war, is still with us, but bids fair to last rather longer than the war. There is little to be said upon the subject at this time of day—no need to introduce the profound conundrum, When is a revue not a revue? The possible fact of the matter is that revue, or the English equivalent of revue, has taken a firm hold upon a certain section of the amusement-seeking public, and it is no disparagement to those who love revue to say that they-love revue. Some of the wittiest writers, and some of the best composers of the day have been exercising their talents upon this special form of entertainment during the past year, and there is little doubt that its popularity, particularly as far as London is concerned. has been well maintained. In the provinces, perhaps, the revue vogue has been rather upon the wane, a circumstance due to a variety of reasons, and, in some cases, to the rather poor quality of a certain type of touring revue, which is neither flesh, fowl, nor good red herring. The list of revues produced during 1917 is a long one; and most of the practised managers, producers, authors, and composers who were active in previous years, have been well to the fore with some of their best work. Space will not permit of a complete list of the revue productions of 1917, but some of the more important may be enumerated. They include "Zig-Zag!" by Albert de Courville, Wal Pink, and Dave Stamper, at the London Hippodrome; "The Bing Girls Are There," by George Grossmith, Fred Thompson, and Nat D. Ayer, at the Alhambra; "Cheerio," by C. H. Bovill and Kennedy Russell, at the London Pavilion; "Hanky-Panky," an Ernest C. Rolls production. by Hartley Carrick, Worton David, and Max Darewski, at the Empire; "Follow the Flag," by William J. Wilson, Marriott Edgar, and Herman Darewski, at New Cross; "Airs and Graces," by C. H. Bovill, Adrian Ross, Lionel Monckton, and Herman Finck, at the Palace: "Round the Map," by C. M. S. McLellan, Cosmo Gordon-Lennox, and Herman Finck, at the Alhambra; "Topsy-Turvy," by Worton David, Lauri Wylie, Alfred Parker, and Herman Darewski, at the Empire; "Here and There," by Albert de Courville, Wal Pink, and Frederick W. Chapelle, at the Empire; "Any Old Thing," by Worton David, Alfred Parker, and Herman Darewski, at the London Pavilion; and many others in town and in the provinces. Several of the above-named productions had long runs, and passed into second editions; while more than one are still running, either in town or in country, at the moment of writing. In regard to Ernest C. Rolls's fine production, "Topsy-Turvy," it may be explained that its popular career in town was cut short by circumstances quite beyond the control of anyone connected with the piece. Of its great and immediate success upon tour there was no possible doubt. As was the case in a previous record, Alfred Butt, Albert de Courville, Herman Darewski, George

Shurley, Ernest C. Rolls, Herman Finck, Arthur Wimperis, Wal Pink, Karl F. Hooper, C. H. Bovill, Harry Day, Jas. W. Tate, and many others have had a prominent place in the revue activities of 1917.

### THE PROFESSIONAL CHARITIES.

While the members of the variety profession have been busy during 1917 in helping to raise thousands of pounds at matinées and special performances, upon behalf of the wounded, and in aid of patriotic war charities, the strictly professional charities have also been active, as is their wont, and that in spite of many difficulties that might not occur in more normal times. At the annual general meeting of the Variety Artists' Benevolent Fund held at the end of February, with the President, Bruce Green, in the chair, supported by the President-elect, George Graves, a rather serious financial position was disclosed.

### FOR BRINSWORTH.

With regard to the Fund's Institution at Brinsworth, Twickenham, the financial situation is also by no means satisfactory. George Graves, with his customary generosity, has been able to raise a considerable sum for the Institution; and in the latter weeks of the year, as readers of The Stage need not be reminded, Mooney and Holbein, in conjunction with the Two Rascals and Jess Jacobson, issued an appeal to American artists in Great Britain upon behalf of the old folk. The response to the various appeals has been ready enough up to the present; but it is obvious that much remains to be done if Brinsworth is to continue its good work. There is, in fact, a real need among working variety performers for a closer, and thoroughly organised, system of regular subscription in support of their own Institution, as well as the necessity of a greater regard for the real and practical meaning of the proverb, "Charity begins at home." The average variety performer is not, perhaps, what is called a sound business man; but—and one says it in all respect—it would be a serious reflection upon whatever business acumen he may happen to possess if, after helping to pour thousands of pounds into the lap of outside charities, he was unable to maintain his own. Not to put too fine a point upon it, the immediate future of Brinsworth is at stake, and it is "up to" the working variety performer to save the situation.

The members of the Music Hall Ladies' Guild have, as usual, been carrying on

The members of the Music Hall Ladies' Guild have, as usual, been carrying on their splendid work among the poorer members of the profession. Her Majesty the Queen was present at their annual matinée at the Victoria Palace in December. It was the first occasion, since the Command Performance, that the Queen had attended a music hall entertainment for the special benefit of the variety profession.

### - THE V.A.F. AND OTHER SOCIETIES.

Steady and continuous progress has been made by the Variety Artists' Federation. At the eleventh annual general meeting held in January, with the Chairman, Fred Russell, presiding, it was announced that, taken all round, the V.A.F. had over £14,000 to the good, an amount which had never before been reached. Such an excellent state of affairs affords ample proof not only of the skilful administration of the Federation, but also of the general recognition by variety artists of all grades of its high value as the official guardian of their interests. Another point worth a special note is that, as regards the legal cases taken up by the Federation on behalf of performers, quite 90 per cent. have concerned artists whose salaries were under £15 a week; while, during the eleven years of its existence, the V.A.F. has disbursed over £9,000 among the relatives of deceased members. It is interesting to learn, also, that over 500 members are now in the Army, and that special arrangements have been made for them as far as maintenance of benefit and membership is concerned.

It should be noted, by the way, that the V.A.F. has been active during the past year in the matter of agents and agents' commissions—a matter to which the variety artist himself has been paying attention. The law that permits an agent who has been struck off the London register to practise outside the London radius calls for

drastic revision.

The Music Hall Artists' Railway Association, as in previous years, has suffered a considerable reduction in membership owing to artists being in the Army, or travelling with revues. At the annual general meeting, however, which was held in the autumn, with J. W. Cragg (Hon. Trustee) in the chair, the summary of receipts and payments showed a distinct improvement upon the previous year's working.

The Grand Order of Water Rats, and the Beneficent Order of Terriers continue to flourish in their excellent work; and the Most Noble Order of Hambones is still in being, although necessarily hampered, upon its social side, by war conditions.

### SONG NOTES.

No survey of the world of variety in 1917 would be complete without mention, however brief, of the notable activity, during the year, of the song-writing profession, or of the great industry of song-publishing firms. It follows that the activity of the song-writing profession has been commensurate with that of the publishing industry; and certainly few years have been so fruitful in excellent song productions as the year 1917. From the establishments of such accredited song publishers as Francis and Day, the Herman Darewski Company, the Lawrence Wright Company, the Star Company, Osborne and Company, West and Company, and Silberman and Grock, for instance, song after song has issued in an ever-steady stream, and vocalists, comic or otherwise, have encountered quite an embarrassment of riches. The ragtime number of former years has shown a distinct falling-off in public regard; the kind of number most in favour during 1917, perhaps, has been the ballad of delicate domestic sentiment, or sympathetic sentiment inspired by the war.

### OBITUARY.

Among those whose loss has been mourned in variety circles during 1917 were Mr. J. D. Hunter, Mr. Fred Emney, Mr. Henri Cazman, Mr. T. C. Callaghan, Mr. J. W. Johnson, Mr. Tom Norman Mills, Mr. John Nevil Maskelyne, Mr. F. C. Hennequin, Mr. Charles Mitchell, jun., Mrs. A. R. Nelthorpe, Mr. James Mills Kissock, Mr. Tom Foy, Mr. Albert Gilmer, Mrs. Arthur Playfair, Mr. J. H. Cooke, Miss Evic Greene, Mr. Thomas Paldwin Laboratory, Mrs. Arthur Playfair, Mr. J. H. Cooke, Miss Evie Greene, Mr. Thomas Baldwin Johnson, Mr. Richard Merriman, Mr. Pat Murphy, Mr. Ashworth Taylor, Mr. Fred Storey, Mr. A. C. Lilly, Mr. Billy Hobbs, Mr. Alf France, Mr. Samuel Brown, Miss Lilian Bishop, Mr. George Ranger, Miss Florence Holmes, Mr. Joseph Darroch, Mr. F. C. Palmer, Mr. Rumbo Austin, Mr. David Wilson, Mr. Jack Henri, Mr. Herbert Lisle, Miss Millie Payne, Mr. Jack Silvano, Mr. Tom Burrows, Mr. Gerald Byrne, Mr. James Nugent, Mr. Frank Lister, Mr. Ernest Gibson, Mr. Harry Valdo, Mr. F. S. Walker, Mr. Charles Hinton, Mr. L'Hassan Houssein, Miss Florence Fulcher, Mr. Alf Diamond, Mr. William Martini, and Mr. Fred Willmot.

### ROYALTY AT THE THEATRE.

January 9.—Queen Alexandra, accompanied by the Princess Royal and Princess Maud, was present at His Majesty's at the matinée organised by the Countess of Huntingdon in aid of the Prisoners of War

Fund.

February 16.—Queen Alexandra attended the matinée at the Palace in aid of the War Hospital Supply Depot,

February 19.—The Queen was present at a special matinée of "London Pride" at Wyndham's given in aid of the Newport Market Army Training School.

March 2.—The Queen, accompanied by Princesy Mary and Princess Arthur of Connaught, was present at a matinée at the St. James's given in aid of the Royal Free Hospital Appeal for Infant Welfare Work.

April 18.—The Queen, accompanied by Princess Mary and other members of the Royal Family, was present at a matinée of "The Passing of the Third Floor Back" at the Playhouse.

Passing of the Third Floor Back at the Playhouse.

April 21.—Queen Alexandra, accompanied by the Princess Royal and Princess Maud, was present at the Playhouse to witness the performance of "The Passing of the Third Floor Back."

May 10.—The Queen attended a matinée of the film "Intolerance," given in aid of

Lady Paget's Fund for Blinded Soldiers and Sailors. June 5.—Queen Alexandra was present at a matines of "Romance" at the Lyric, given

in aid of the blinded soldiers.

June 15.—Queen Alexandra, accompanied by the Princess Royal and other members of the Royal Family, was present at a matinée at the Alhambra in aid of the Italian Red Cross.

June 29.—Queen Alexandra was present at a matinée at the Strand organised by the Countess of Cromartie in aid of the Prisoners of War.

July 23.—Queen Alexandra, accompanied by the Princess Royal, was present at a matinée at the Haymarket when "A Pair of Spectacles" was revived during Navy Week Week.

December 14.—The King and Queen, accompanied by Princess Mary and Princess Alice, Countess of Athlone, were present at a matinée at His Majesty's in aid of King George's Pension Fund for Actors and Actresses

December 17.-The Queen, accompanied by Princess Mary and Princess Alice, Countess of Athlone, was present at the annual matinée of the Music Hall Ladies' Guild at the Victoria Palace.

### RAILWAY REGULATIONS.

New railway regulations came into force on January 1. The concession of the three-quarter railway fare, which at one time appeared to be threatened, was not withdrawn, and is still available for touring managers and music hall artists, except that no compartments can be reserved. Trucks, too—such as are available—are still supplied to managers on the old terms. It is necessary, however, to notify the railway companies, working with a reduced service and reduced staff, early in the week as to what journeys companies desire to undertake on the Sundays. The 50 per cent. increase on all fares also came into operation. So far as artists travelling on the Music Hall Artists' Railway Association voucher are concerned, each passenger is allowed only one hundredweight of luggage. There is, however, a parcel and mail train run every night, and luggage may be sent by this at parcels rate.

In connection with the new regulations the M.H.A.R.A. issued the following to

its members :--

### FARES.

The ordinary fare will be increased by half—i.e., a £1 fare will become 30s., but members of the Association in parties of five or more will still get the concession of three-quarter fare on the higher seale; where the artist paid 15s. he will now pay 22s. 6d.—viz., three-quarters of 30s., instead of three-quarters of £1.

### LUGGAGE.

First-class.—Two cwt. of luggage will be allowed free to each passenger. Third-class.—One cwt. of luggage will be allowed free to each passenger.

Note.—Everything will be weighed, and not more than 112 lb. will be conveyed by the train by which the passenger travels, whether it is in the van or taken in the compartment.

No piece of luggage weighing over 112 lb. will be conveyed at the free rate as above, but will have to be taken to the parcels office and despatched at parcels rate.

No further amount of luggage upon any consideration, even on excess payment, may be taken by the passenger on the train by which he is travelling. But he will be allowed to go to the parcels office and send luggage at parcels rate of about 1d. a lb., such luggage to be conveyed by first passenger train if possible, but no time of despatch guaranteed.

The above arrangement is granted upon the condition that the passengers agree to help in the transporting of all luggage to and from the trains, or to the parcels

offices, and render all assistance in their power to the porters on duty.

### TRUCKS.

A free truck will still be allowed to artists when travelling in parties of ten or more. Other trucks can be obtained, when possible, at 6d. per mile, but in no case can trucks be guaranteed.

Artists are particularly cautioned that the above regulations, being approved and ordered by the Government, will be absolutely and rigidly adhered to by all the

railway companies.

By order of the Committee,

C. DOUGLAS STUART, Secretary.

### By ST. CLAIR BAYFIELD.

HE year from November, 1916-1917, is most easily examined by being divided into the end of the theatrical season of 1916 and the beginning of the first four months of the present season, for the theatrical season here is reckoned as from August to August of each year. The majority of plays ended their last season's run in April, but in New York the season held on until later than usual, twenty-four theatres being open on June 11; twenty on June 18; eighteen on June 25. On July 9 but nine theatres were open. The present season started off in August with an unusually large crop of new plays.

### LONG RUNS.

The greatest financial success of last season was the comedy "Turn to the Right," a play without a star, consisting of light comedy interlinked with mother and son and girl and boy love themes, and a secondary story of criminals regenerated by good and happy surroundings. The story is chronicled in that "up state" comedy style which has always been so popular. The touching and refined acting of the English actress, Miss Ruth Chester, in the part of the mother, has contributed very may h to its popularity. The characters are true, but the pathos is threadbare. The play is supposed to have produced over \$350,000 in royalties. It ran in New York City from August 18, 1916, to August 29, 1917.

City from August 18, 1916, to August 29, 1917.

The biggest musical play success was "Oh, Boy!" by Guy Bolton and P. C. Wodehouse, produced February 20, and still running. The play is of the sketchiest description, and is of the drawing-room type made popular by Miss Elizabeth Marbury in "Nobody Home" and "Very Good, Eddie." A group of lady-like beauties, each with lines to speak, and knowing how to wear fashionable gowns, takes the place of a chorus; the dialogue is smart, and everyone in the cast is

young. The music is by Kern.

In melodrama, "The Man Who Came Back" scored highest, running from September 2, 1916, to October 6, 1917. It was produced by Mr. William A. Brady. Its story was that of a dissolute young man reclaimed by true love. Henry Hull, who acted the hero, became a matinée idol. A scene in an opium den in Shanghai was lurid, emotional, and sensational.

"The Thirteenth Chair," by Bayard Veiller, ran from August 20, 1916, to September 18, 1917, with Miss Margaret Wycherley, an Englishwoman, in the lead-

ing part—a thriller with mystery sustained to the end.

The best play in polite comedy vein was "A Successful Calamity"—138 performances and a revival in October of this year—in which Mr. William Gillette acted. The comedy was very cleverly written by Miss Clare Kummer, a new dramatist, who had just previously landed a success in the play "Good Gracious, Annabelle!" Miss Kummer, an ambitious young writer, gives promise of keeping up the high standard of writing and success which she has already achieved. She has attracted much notice as being the only distinguished writer of plays this country has produced during war time.

In addition to those already mentioned, the following comedies ran to over 100 performances:—"Nothing But the Truth" and "Upstairs and Down"—both scored over three centuries; "Come Out of the Kitchen," 231; "Old Lady 31," 166; "Good Gracious, Annabelle," 115; "Getting Married," 108; "Keeping Up Appearances," 158; "Our Betters," 104. "Nothing But the Truth" was capital fun made upon the idea of what might happen if one man were absolutely truthful for twenty-four hours. "Upstairs and Down" was rather a shocking

play, to do with smart people at a country house, but it had laughs enough in it to earn the acquiescence of paterfamilias as well as the hearty approval of the tired business man.

The production of the pantomime "Pierrot the Prodigal," by Mr. Winthrop Ames, earned the warm praise of the discerning, and the piece ran for 171 per-

formances.

### DRAMA.

Of the 173 productions staged last season—from September 16 to the middle of June, 1917-there is only one really successful drama to be found. The best scores that were put up were 146 performances by the war play, "Lilac Time"; 103 by "The Willow Tree," and seventy-nine for the adaptation of "Pendennis," in which Mr. John Drew appeared, and the same number for Hartley Manners's "Out There." "Out There" was revived for a month this fall.

The one solitary success to be recorded is an adaptation of du Maurier's "Peter Ibbetson," by John N. Raphael, which ran for sixty-one performances in the spring; was revived this season for eight weeks, and closed so as to fill bookings on the road; business was very good, during both the run and the revival. The season, opening in August, has produced no good drama. The American version of "John Chilcote, M.P.," is melodrama of an ingenious kind. "Peter Ibbetson" succeeded despite considerable gloom because from the basis of its supposition the story was written with sincerity and truthfulness to lifelike characters. There are in it drama and evolution of character. The excellent acting of John Barrymore, as Colonel Ibbetson, the skilful avoidance of pitfalls in the difficult part of Peter, by Lionel Barrymore, the graceful presence of Miss Constance Collier, and a careful production, made its success assured. "Lilac Time" and "The Willow Tree" had touches of romance and sincerity, and they also succeeded.

On the other hand, the failure this season of Bataille's "The Torches" ("Les

Flambeaux ") is unaccountable.

Melodrama of a good type is represented by Mr. Belasco's "Tiger Rose," and success has attended melodramas with somewhat grotesque plots, such as "De Luxe

Annie" and "The Eyes of Youth."

Drama of a pictorial kind proved successful last season in a dramatised version of the story of the Biblical Prodigal Son. It was called "The Wanderer." It attracted chiefly by scenery, dresses, stage-mounting, and a picture of Oriental sensuality and voluptuousness. "Chu Chin Chow" is its successor at the Manhattan Opera House. Mr. Lyall Swete was responsible for the stage direction of

Messrs. Dillingham and Ziegfeld's entertainment at the Century Theatre, last season, turned a theatre which had always been "a white elephant" into a great success. This firm is continuing the same form of entertainment this season. It is practically an English music hall programme, with modifications to suit local preferences. This firm also scored a success at the Hippodrome, the largest place of entertainment in New York.

of entertainment in New York.

### THIS SEASON'S PLAYS.

"Hitchy Koo," the musical revue produced by Mr. Raymond Hitchcock on June 7, succeeded in running through the summer, and continued until Christmas. This revue was first seen at the Cohan and Harris, then at the Liberty, and afterwards at the 44th Street Theatre. Shifting a play from one theatre to another is quite frequent in New York, and apparently does not spoil its run.

Of the plays produced since the summer, the following continue in New York at

the time of writing :-

"The Very Idea," which opened on August 9.

"Business Before Pleasure," the new "Potash and Perlmutter" play, from August 15.

"A Tailor-made Man," August 27.
"Leave it to Jane," a musical comedy by Bolton, Wodehouse, and Kern,

Eyes of Youth," a drama of an odd sort, August 22.

"The Country Cousin," a Booth Tarkington comedy with an anti-Pacifist idea to it, September 3.

"Polly With a Past," the best light comedy of the season, produced by Belasco with Ina Claire, September 6.

"Lombardi, Ltd.," a comedy by the Hattons, September 24.

"The Riviera Girl," a Klaw and Erlanger musical comedy, by Bolton, Wodehouse, and Kalman, September 24.

"Tiger Rose," a melodrama produced by Belasco, October 3.
"The Masquerader," from "John Chilcote, M.P.," with an engrossing story,

"Jack o'Lantern," an extravaganza, for Fred Stone, October 16, and "Chu Chin Chow," October 22.

### A SLUMP.

In early November a heavy slump in business struck the theatres, and ten plays quickly succumbed to it. Since that time, plays produced which have made their mark are "The King," in which Leo Ditrichstein has made a hit; "Losing Eloise," a comedy since its first production renamed "The Naughty Wife"; a pretty comedy called "The Pipes of Pan," and a play in which Mrs. Fiske plays the name-part, entitled "Madam Sand."

George Bernard Shaw has been represented by a first-class production, made by William Faversham, of "Misalliance." The play ran six weeks at the Broadhurst Theatre, and four weeks on the road.

### BUSINESS FOR THE YEAR.

The slump in theatrical business came at a time when the second Liberty Loanthe United States War Loan-was being floated, when the rise in the price of all necessaries became strongly marked, at the time of the reverses on the Italian front, and when the election of a new Mayor occupied the City of New York. Discouragement to spend money on theatre-going was augmented by a tax upon theatre tickets, and upon most other pleasures and luxuries. The theatre-tax amounts to 10 per cent. of the price paid for a ticket.

The tax is on each separate admission, and not 10 per cent. on the money paid. The tax on one 25c. admission is 3c., on four 25c. admissions 12c., not 10c.,

although a single purchaser may buy the four tickets.

Where any person has permanent use of a box or seats, or lease of same, he must pay a tax each time such box or seats are used or exclusively reserved and held for a performance equal to what he would have paid had he purchased same at regular

box-office prices for the performance.

During the first six months of 1917 theatrical business was better than it had been for many years. The entry of the United States into the war had no discouraging effect. New York was very crowded; great numbers of strangers were in the hotels and overflowed into boarding-houses, and had plenty of money to spend. These prosperous conditions were expected to continue during the present season. Money was to be had by the enterprising manager, but good plays were difficult to find. A great number of poor plays were produced, and when the depression was felt they disappeared like corn before the sickle. A number of plays of middling quality survived, however, and the best plays of this season have done very good business.

### THE HIGHER DRAMA.

It is remarkable that at the present time there is, in the United States, no recognised successor to those who in times past have stood as the exponents of Shakespearean and other first-class drama. The American public in the past has Shakespearean and other first-class drama. The American public in the past has always supported one such company, and whether its head was English or American mattered little—Mansfield, Julia Marlowe, E. H. Sothern, Sir Johnston Forbes-Robertson, Granville Barker, and latterly the late Sir Herbert Beerbohm Tree. At present there is no star or company backed by large funds capable of doing repertory, including Shakespeare, with an organised band of players, and backed by sufficient capital to mount such plays adequately. This may be partly owing to a conclusion that everything is too much awry to allow the theatre to do anything but "get by" until the conclusion of the war.

A performance of "As You Like It," given before the officers' training corps at Fort Niagara, was considered the best presentation of the play given in the United States for many years. The company consisted of players who were formerly under Mr. Ben Greet's direction. This company of Ben Greet Players gave pastoral performances in the States of New York, New Hampshire, and Maine. The provincial company of Mr. Robert Mantell, the company of the late Sir Herbert Tree, who were on tour from October until April, and the Ben Greet Players have been the only existing companies of Shakespearean actors during 1917.

### PLAYS OF UNUSUAL MERIT.

Some of the best plays of the year were "The Gods of the Mountains" (Dunsany), "The New Word," and "The Old Lady Shows Her Medals," "Bushido," an adaptation from a Japanese play, and "The Rider of Dreams" (Ridgely Torrence). The last-named play was a sympathetic study of negro character, and was acted, amongst other plays, by a company of negro actors presented by Mrs. Emilie Hapgood. This enterprise was rewarded by the interest and commendation of sociologists, scholars, and littérateurs. Mrs. Hapgood also presented G. K. Chesterton's "Magic." Mr. O. P. Heggie's production of the play and his acting in it attained a high degree of excellence. Mr. Langdon Mitchell's adaptation of Thackeray's "Pendennis" was skilfully done, but it was not a good play. Mr. John Drew made it last out the season on tour. The late Sir Herbert Tree's portrayal of Col. Newcome, in the play from Thackeray's novel, attracted favourable comment and attention, but though the play was well staged the run at the New Amsterdam was limited to thirty-one performances.

The news of the death of Sir Herbert Tree, after his return to England, was

received with heartfelt regret in the United States, and many eulogistic notices of his career appeared in newspapers all over the country. He had very much endeared himself personally in this country, and his production of "Henry VIII."

was highly valued.

Mrs. Harrison Grey Fiske's appearance in the character of George Sand, in a play called "Madam Sand," was interesting. Her acting in this part added to the

many laurels she has obtained upon the American stage.

A very notable production was that of the two-act drama "Service," a translation from the ante-bellum French play successful in Paris. It has just been produced by Mr. Harrison Grey Fiske in a double bill with Dunsany's "A Night at an Inn." "Service" is well written and intensely dramatic. Its prophecy of the cause and inevitableness of the war is startling. The characters are well drawn, but it was only after difficulty that actors equal to the merit of the parts could be found. The well-known Parisian actor, M. Georges Flateau, was at length engaged for the part of the jeune premier. Though he spoke English on the stage for the first time in this play, his English was good and easily understood. His brilliant acting made a tremendous sensation, and his popularity in this country has been enhanced by the knowledge that he was thrice wounded in the service of his country, and decorated by General Joffre at the Battle of the Marne. The acting of Miss Beverly Sitgreaves, in this play, is also to be noted as some of the best that the season has produced.

### THE LITTLE THEATRES.

During the last year Little Theatres have sprung up like mushrooms in every direction, and those which existed previously have held their own. The Neighbourhood Playhouse, in the lower East Side, added a plume to its bonnet when it came ap-town and played a season to excellent business in the heart of theatredom in the Grand Street by a successful production of Browning's "Pippa Passes."
"Petrouchka," the Russian pantomime-ballet, was a notable success of last season.

The Washington Square Players presented five bills of short plays. The most

notable of these was "Plots and Playwrights," a satire upon the plays written for "Broadway Theatres"; "Bushido," an adaptation from a forceful Japanese play; and "Ghosts." During their previous seasons the Players produced such notable plays as "The Clod," "Overtones," "Trifles," and "Pierre Paletin."

The Greenwich Village Theatre came into being during the month of November. It is managed by Mr. Frank Conroy, an old Bensonian. It is proposed to produce, at this theatre, plays of high quality suitable to a special audience, and to have them exceptionally well cast.

Mr. Henry Jewett, an English actor formerly well known in Shakespearean rôles in support of Julia Marlowe, Ada Rehan, and Richard Mausfield, has carried on with success his repertory company at the Copley Theatre, Boston. Pinero's "Dandy Dick," Galsworthy's "The Pigeon," Dunsany's "The Lost Silk Hat," Galsworthy's "The Silver Box," Shaw's "You Never Can Tell," "Arms and the Man," "Man and Superman," and "Candida," are among the plays of English authorship which have been done by this company. The company of players include several Englishmen, amongst whom is Mr. Conway Wingfield. Mr. Jewett has been highly provided for the apparent and the shifty of his provided for the apparent and the shifty of his company. has been highly praised for the repertory and the ability of his company.

Stuart Walker's Portmanteau Theatre Players presented a number of plays in New York, which were much appreciated.

The Coburn Players revived "The Yellow Jacket" with success.

Butler Davenport's Bramhall Playhouse was also in evidence.

Little theatres of one sort or another now exist in Detroit, Mich., at Cincinatti, St. Louis, Galesburg, Illinois, Erie, Pennsylvania, and at San Francisco. The Little Theatre, in Chicago, has secured sufficient money to begin life over again, and Mr. Maurice Brown, so long associated with its labours, vicissitudes, and accomplishments, has again been placed in charge. Mr. Brown is an Englishman.

Many of these theatres are managed on the communal plan, and the public are encouraged not only to patronise the plays but to give voluntary work and suggestions. In many cases these theatres are backed by men of wealth, but it is seldom that the guarantor is called upon, and many of the theatres make a profit. In one of these theatres the top price for a seat is 50c., i.e., 2s., and this price is to be reduced because profits are accumulating. Allied to the objects of these theatres are many outdoor theatres, intended for pastoral performances to be given in the summer. A favourite device is to select a natural stage in the bend of a stream for the advantage obtained by having water as a sounding-board.

### THE THEATRE DU VIEUX COLOMBIER.

Mr. Jaques Copeau, who when in England in 1914 was called "the Granville Barker of France," has brought his troupe of players to New York. The old Lyric Theatre has been completely altered to suit his plans. The first bill, consisting of Molière's "Les Fourberies de Scapin," was given November 27, and brilliantly acted by Mr. Copeau and his company. The enterprise is backed by a Board of Directors and a Women's Council of distinguished people under the chairmanship of Mr. Otto H. Kahn. The works of the following authors will be

represented in the repertory:—

(1) Classic Repertory:—Corneille, Racine, Molière, Marivaux, Beaumarchais, Prosper Merimée, Alfred de Musset, Théodore de Banville, and Shakespeare.

The classic matinées will include a lecture, either in French or in English.

(2) Modern Repertory:—Henri Becque, Jules Renard, François de Curel, Georges

de Porto-Riche, Maurice Donnay, Maurice Maeterlinck, Henri Meilhac, Tristan Bernard, Paul Claudel.

A number of the actors have been specially released from military duty by the French Government in conformity with the wishes of influential people, who see in this French Theatre a furtherance of the Franco-American Entente Cordiale. The Universities have agreed to send students to the performances, and the Army officers are also to attend.

### ACTORS' EQUITY ASSOCIATION.

The Actors' Equity Association came to an agreement with the United Managers' The Actors' Equity Association came to an agreement with the United Managers' Protective Association as to a uniform theatrical contract for engagement of artists. The contract obtains for actors a modification of some of the evils contained in the majority of theatrical contracts in the United States. Hitherto, these contracts have been drawn up almost entirely in favour of the manager. When the A.E.A. became representative enough to compel attention, the United Managers' Protective Association agreed to a discussion of the grievances of actors, and the standard contract is the outcome. Some of the evils of the past have been instantaneous closure of a company if business was bad; the payment of only half salaries the weeks before Christmas and Easter, discharge without payment after many weeks of rehearsal, women's dresses to be found by the artist, unlimited number of performances in a week's work, a clause in the contract which gave the manager the right to say that an actor's services were unsatisfactory and for that reason to dismiss the artist. One great evil still remains unsatisfactory and for that reason to dismiss the artist. One great evil still remains to be dealt with, and that is the non-payment for the Sunday performances which Astor, New York, to celebrate the ratification of the standard contract, was attended by over 500 members of the U.M.P.A. and T.A.E.A. Friendly speeches were heard from both sides.

During the past year more than one-half of the forty or so leading theatres in New York have been presenting comedies. There have been few farces, and still fewer dramas. The number of musical plays of various kinds has increased, after-theatre entertainments being particularly popular, as well as the huge shows at the

Century and the Hippodrome.

### THE STAR SYSTEM.

The "star system" is still very much alive, but plays are now so frequently produced without a "star" in the cast that "selected cast" is a new phrase frequently used by advertisers. The number of important cities and towns on the theatrical routes are increasing so rapidly that it can be foreseen that in time a star might take six years or so to cover all good territory. Therefore, it is becoming advantageous for a play to be shown by three or four companies whilst its New York reputation is still bright. In addition to the regular Broadway attractions, and the Little Theatres, performances have been given by a band of German players, and the entry of the United States into the war has caused no cessation of these performances. They continue to be given to people of German extraction. Some of the best acting of the season has been done at this theatre, and at an Italian Theatre which is situated down on the lower East side. At the latter theatre, Mme. Mimi Aguglia has acted in a number of plays in the Italian language, and no record of the year would be complete without reference to her brilliant emotional acting in such plays. The heights of pathos and tragic feeling which she expressed in "Camille" has certainly not been equalled by anything seen "on Broadway."

Mme. Sarah Bernhardt played a season of eight weeks at the Knickerbocker Theatre, starting in September, and since then has been on tour. She has attracted good business, and gained enthusiastic admiration. Her inexhaustible animation and vitality and her youthful appearance in some of her rôles have created amazement.

From September, 1916, until the spring of 1917 so successful was theatrical business that there was a long waiting list of plays anxious to get into New York theatres. Comparatively successful plays had their runs shortened owing to this pressure. Several new theatres were built in anticipation of the same conditions this season, but, as only extremely attractive plays have been successful, the owners of new theatres have found themselves "boomeranged."

### AMERICAN AUTHORS.

Bayard Veiller, Eugene Walter, Jules Eckert Goodman, A. E. Thomas, Winchell Smith, Avery Hopwood, Rida Johnson Young, George Broadhurst, Max Marcin, Margaret Mayo, Roi Cooper Megru, Langdon Mitchell, Rachel Crothers, and Frederic and Fanny Locke Hatton are the best known authors who were powerfully represented at the beginning of 1917, and in the latter part of this year William Le Baron, George Middleton and Guy Bolton, Max Marcin, Grant Mitchell, Rachel Crothers, Booth Tarkington, Willard Mack, and the Hattons.

### THEATRES IN AMERICA. FIRES IN

January. - Colonial, South Bend, Ind., damaged.

January .- Opera House, Gorham, N.H., destroyed.

January 8 .- Willis Wood, Kansas City, destroyed. January 18.-Opera House, Savanna, Ill., de-

stroyed. January 20.-Grand Opera House, Seattle,

Wash., totally destroyed. uary 27.—Opera Hou House, Pittsburgh,

February.—Columbia, Boston, Mass., destroyed. 1. - Empress, Amherst, N.S., destroyed.

February 27 .- Opena House, Clearfield, Pa., destroyed.

April 17.-Academy of Music, Saginaw, Mich., destroyed.

April 29.—Palace, Hazleton, Pa., destroyed. July 1.-Broadway, East St. Louis, destroyed. September.-Rodham Opera House, Darlington, Wis., destroyed.

October 6.-Family Theatre, Belvidere, Ill.,

ober 0. destroyed. destroyed. rember 23.—Hippodrome, Marietta, O. Severely damaged. rember 25.—Majestic, Pittsfield, Mass.

November

### NEW THEATRES OPENED IN AMERICA.

December 26, 1916.—Grand, Paris, Tex. December 28, 1916.—Casino, Halifax, N.S. January 22.—Rialto, Chicago. Vaudeville. February 21.—Palace, Huntingdon, L.I. March 8.—Empress, Lansing, Mich. Vaudeville and pictures.

9.-Majestie, Providence, R.I. Vaudeville and pictures.

3.-Star, Louisiana, Mo. Vaudeville and pictures.

September 24.-Columbia, Boston. Vaudeville.

### AMERICAN ACTORS' EQUITY ASSOCIATION.

The Actors' Equity Association of America was organised in New York on May 26, 1913, as the result of a preliminary meeting, of 80 actors and actresses, called together Dec. 22nd, 1912, by an appeal from Howard Kyle, to discuss the unjust conditions prevailing in the actors' profession. Persons who have been actors for at least two years are eligible for election as regular members. The fees are 5 dollars a year. The Association aims at protecting the actors' interests by providing legal advice, and, in certain cases, legal aid for its members, by securing the adoption

of standard contract, at the rate of 25 to 35 per week.

The last-named, agreed upon by the Association and the United Managers' Protective Association, came into being in the autumn of 1917, and the full text is reproduced below. It is not exactly the sort of contract we should like to see in operation in England, or accepted as a model by the Actors' Association, as most of its conditions are more favourable to the managers' interests than to those of actors. Still the Actors' Equity Association appear to be quite satisfied with what they have gained, or given away, as the members turned up in great force at a dinner held on Sunday, November 25th, at the Hotel Astor, New York, to celebrate the adoption of the contract. At this meeting a significant statement was made by the secretary of the A.E.A., who said, "In drawing up this contract it must be understood that we did not attempt to outline the best that the actor can expect from the manager, but the worst. The provisions of the contract do not outline the limit of the actor's demands, but the least he can expect." Mr. Marc Klaw, who spoke representing the managers, also intimated that he thought the contract could be improved upon. It is to be hoped that when the Association sets out to amend its contract, it will endeavour to see it obtains what the actor demands, providing it is more than he expects.

President, Francis Wilson; Vice-President, Bruce McRae; Treasurer, Richard A.

President, Francis Wilson; Vice-President, Bruce McRae; Treasurer, Richard A. Purdy; Corresponding Secretary, Howard Kyle; Recording Secretary, Grant Stewart, Council: Edward Abeles, Edwin Arden, George Arliss, Edmund Breese, Albert Bruning, Arthur Byron, Robert Peyton Carter, George Stuart Christie, Berton Churchill, Charles D. Coburn, Edward Connelly, John Cope, Pedro de Cordoba, Herbert Corthell, William H. Crane, Frank Craven, Clitton Crawford, Jefferson de Angelis, Will J. Deming, John Drew, Frank Gillmore, Harry Harwood, Shelley Hull, De Witt C. Jennings, Walter Jones, Robert McWade, Frank Mills, Grant Mitchell, George Nash, Fred Niblo, James O'Neill, Milton Sills, Edward H. Sothern, Charles A. Stevenson, Scott Welsh, John Westley. General Counsel, Paul N. Turner.

Office, 608, Long Acre Building, New York. Tel. 7889, Bryant.

### TEXT OF STANDARD CONTRACT.

### U.M.P.A .- A.E.A.

STANDARD CONTRACT.

AGREEMENT	made thi	s	day o	f		191	between
		,			0 "	and	
1. The Manager	engages th	ne Actor to	render	services in*			

upon the terms herein set forth, and the Actor hereby accepts such engagement on the following terms:—

\*(Here state the name of the part and of the play in which the Actor is to appear; also, if he is to be required to understudy).

### OPENING DATE.

and shall continue until terminated by such notice as is herein provided.

### COMPENSATION.

3. The Manager agrees, as compensation for services hereunder, to pay the 

date of the first public performance of the play.

4. The Actor, if required, shall give four weeks' rehearsal without pay; if further rehearsals are required, then, for each additional week or part thereof, the Manager shall pay the Actor, on Saturday of that week, at the rate of one-half of the salary mentioned in paragraph three.

Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance of the play, as provided in

paragraph two.

If the above play is a musical play, or a spectacular production, then, wherever the word "Four" appears in this paragraph the word "Six" shall be substituted.

### NOTICE OF TERMINATION DURING REHEARSALS.

5. This contract may, during rehearsals, be terminated, as follows:—
(a) At any time during the first ten days' rehearsals of the company by either party by giving written notice, if this contract be signed and entered into within

party by giving written notice, if this contract be signed and entered into within two months of the date mentioned in paragraph two; or

(b) Any time after the first ten days' rehearsals, by the Manager, by paying the Actor a sum equal to two weeks' salary; or

(c) By the Manager giving written notice and paying to the Actor two weeks' salary, unless the Manager shall have previously notified the Actor that the play will not be produced or that the Actor will not be called for rehearsal; provided, further, that the Actor has secured another engagement at a salary not less than herein provided, payments under which are to begin not later than the date of the first public performance herein provided. In these events, the Manager shall not pay said sum equal to two weeks' salary, nor shall he do so if under similar circumstances the Actor secures an engagement at a lesser salary to be paid prior to the date mentioned in paragraph two; in that event the Manager shall pay the to the date mentioned in paragraph two; in that event the Manager shall pay the difference between the sum equal to two weeks' salary and the sum which the Actor would receive for two weeks' work.

(d) The Actor may cancel the contract by giving written notice and paying to

the Manager a sum equal to two weeks' salary.

### INDIVIDUAL TERMINATION.

6. Either party may terminate this contract at any time on or after the date of the first public performance of the play by giving the other party two weeks' written notice.

TERMINATION BY CLOSING OF PLAY OR COMPANY.

7. (a) If the play runs four weeks or less, the Manager may close the play and company without notice, and terminate the right of the Actor to further comcompany without notice, and terminate the right of the Actor to further compensation, provided he has paid the Actor for all services rendered from the date of first public performance, and in no event not less than two weeks' salary.

(b) If the play shall run more than four weeks, the Manager shall give one week's notice of the closing of the season of the play and company, and thereby terminate the right of the Actor to compensation except for services performed to the date of closing.

### LOST REHEARSALS.

8. If the Manager is prevented from giving rehearsals because of fire, accident, riot, illness of star, or prominent member of the cast. Act of God, public enemy, or any other cause which could not reasonably be anticipated or prevented, then the time so lost shall not be counted as part of the four weeks' rehearsal period herein provided. When said time so lost shall exceed two weeks, the Actor shall be free if he so elects.

### CLOTHES.

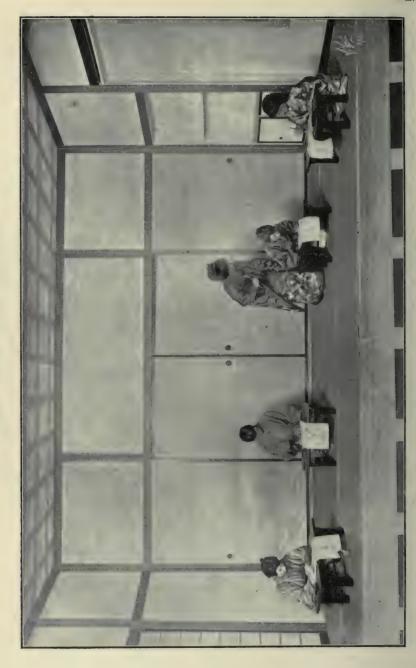
9. (a) The Actor shall furnish and pay for such clothes as are customarily worn by civilians of the present day in this country, together with wigs, boots, and shoes necessarily appurtenant thereto. All other clothes, wigs, shoes costumes, and appurtenances and all "properties" to be furnished by the Manager.

(b) If the Actor be a woman, and her salary shall be one hundred and fifty dollars a week or less, then the following clause supersedes (a):



# "TIGER ROSE" AT THE LYCEUM, NEW YORK.

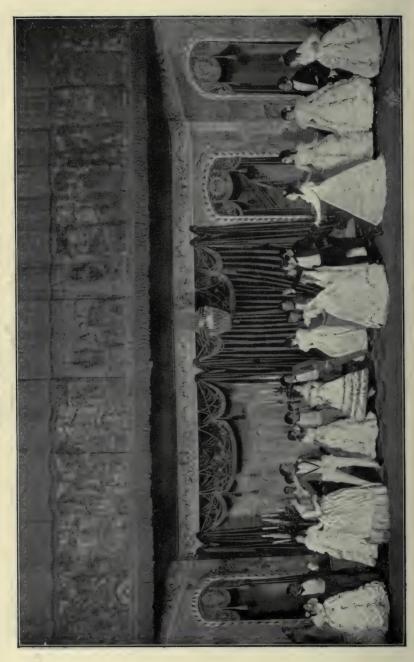
MR. WILLARD MACK, MR. ULLIAM COURTERISH, CHIEF WHITEHAWK, MR. JEAN FERRELL, MR. EDWARD MACK, MR. EDWAR HOLT, MR. PEDRO DE CORDOBA, MR. PHOMAS FINDLEY, MISS LENORE ULMICH, and MR. DAVID, BELASCO.



THE WASHINGTON SQUARE PLAYERS IN "BUSHIDO."



THE WASHINGTON SQUARE PLAYERS IN "THE LIFE OF MAN."



"MAYTIME" AT THE SHUBERT, NEW YORK



MRS. ARLISS, MR. GEORGE WOODWARD, MR. GEORGE ARLISS, MR. WILSON DAY, MR. CARL ANTHONY, and MR. HARDEE KIRKLAND, "HAMILTON" AT THE KNICKERBOCKER, NEW YORK.

"POLLY WITH A PAST" AT THE BELASCO, NEW YORK.

Mr. H. Regues-Smith, Miss Winnered Franer, Mr. Cyml. Scott, Miss Ina Claire, and Mr. Herbert Yost.



"THE EYES OF YOUTH" AT THE MAXINE ELLIOTT, NEW YORK. Mr. HENRY DUFFY, MR. GEORGE ROMAIN, and MISS MALJORIE RAMBEAU.



"BUSINESS BEFORE PLEASURE" AT THE ELTINGE, NEW YORK.

Mr. Frank Allworth, Mr. George Legtere, Miss Clara Joel, Mr. Alexander Cahi, Miss Lottie Kendall, Mr. Barney Bernard, Mne. Cottreelly.



"RAMBLER ROSE" AT THE EMPIRE, NEW YORK.

MISS JULIA SANDERSON and MR. JOSEPH CAWTHORN,



"HAMILTON" AT THE KNICKERBOCKER, NEW YORK,

MR. GEORGE ARLISS and MISS JEANNE EAGLES.



"POLLY WITH A PAST" AT THE BELASCO, NEW YORK.

MR. HERBERT YOST, MISS INA CLAIRE and MR. H. REEVES-SMIH.



"LOMBARDI, Ltd.," AT THE MOROSCO, NEW YORK.

MR, HALLAM BOSWORTH and MISS MARION ABBOTT.



"THE THREE BEARS" AT THE EMPIRE, NEW YORK.

Mess Annie Mundock and Miss Alice Yale,



"BARBARA'S WEDDING,"
MRS, WALLAGE ERSHINE, MR. CLIFTON ALDERSON, and MISS FRANCES CARSON.



"THE NEW WORD" AT THE EMPIRE, NEW YORK.

MR. GARETH HUGHES and MR. NORMAN TREVOR.



"LOMBARDI, Ltd.," AT THE MOROSCO, NEW YORK.

MR. LEO CARILL& and MISS INA RORKE.





MISS ANNIE MURDOCK.

MISS GRACE VALENTINE ing "LOMBARDI, Ltd."



MISS MARJORIE RAMBEAU in "EYES OF YOUTH"

MISS CLARA JOEL in "BUSINESS BEFORE PLEASURE."



MISS LENORE ULRICH in "TIGER ROSE,"



MISS INA CLAIRE in "POLLY WITH A PAST,"



"ON WITH THE DANCE" AT THE REPUBLIC, NEW YORK.
MR. JOHN MASON, MISS EILEEN HUBAN, and MR. WILLIAM MORRIS.



THE WASHINGTON SQUARE PLAYERS IN "THE MERRY DEATH."

The Manager shall furnish and pay for all dresses, hats, appurtenances to costumes, and all "properties." Footwear and wigs for modern plays to be furnished

\*(Here state whether "Manager" or "Actress.")

(c) It is understood that in every case where the Manager furnishes costumes and appurtenances under this paragraph of the agreement, if notice of cancellation of this contract be given by such Actor, in that event she shall reimburse the Manager for the necessary and reasonable expense to which he may be put in altering or rearranging such costumes for her successor.

### NUMBER OF PERFORMANCES.

10. Eight performances shall constitute a week's work, with the exception that: (a) Nine performances shall so constitute a week's work in theatres where it has hitherto been the established custom to give nine performances weekly, or where it has been a like custom to give six evening performances and three matinées.

(b) Holiday matinée performances shall be given by the Actor without remunera-

tion on the following days :--

Thanksgiving in United States Christmas, Labour Day, Columbus Day, Lincoln's Birthday. and Canada. Decoration Day, Lexington Day in Boston Washington's Birthday. Fourth of July, New Year's Day.

(c) A pro-rata amount of the weekly salary shall be paid for each extra per-

formance.

# TRANSPORTATION.

11. The Manager hereby agrees to pay for transportation of the Actor when required to travel, including transportation from New York City to the opening point, and back to New York City from the closing point. The Manager, also, agrees to pay the cost of all transportation of the Actor's personal baggage up to two hundred pounds weight.

12. (a) If this contract is cancelled by the Manager, he agrees to pay the railroad fare of the Actor back to New York City.

(b) If this contract is cancelled by the Actor, he agrees to pay his own railroad fare back to New York City, and to reimburse the Manager for any railroad fare the Manager may have to pay for the Actor's successor up to an amount not exceeding railroad fare from New York City to the point where said successor joins the

(c) If the company is organised and its members are engaged outside of New York City, the name of such place is, unless it is otherwise stated, herein agreed to

be substituted for New York in paragraphs eleven and twelve.

13. The Actor shall travel with the company by such routes as the Manager may direct, and the Actor shall not demand compensation for any performance lost through unavoidable delay in travel which prevents such performance by the Company.

LOST PERFORMANCES.

14. It is further agreed if the Company cannot perform because of fire, accident, riot, Act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, or if the Actor cannot perform or rehearse on account of illness, or any other valid reason, then the Actor shall not be entitled to any salary for the time during which said services shall not for such reason or reasons be rendered. If this illness of the Actor should continue for a period of ten days or more, the Manager may terminate the contract.

### I.AY-OFF.

15. The Manager has the right to lay off the Company without salary for the week before Christmas, and the week preceding Easter Sunday, or both weeks, if desired. In the event of such lay.off, the Manager shall not be entitled to the services of the company, unless rehearsals be made necessary by the sudden illness of the star, or of some prominent member of the company, or of change in the cast.

## DUTIES OF THE ACTOR.

16. The Actor agrees to be prompt at rehearsals, to pay strict regard to makeup and dress, to perform his services in a competent and painstaking manner, to abide by all reasonable rules and regulations, and to render services exclusively to the Manager from the date of beginning of rehearsals, and shall not render services to any other person, firm, or corporation, without the consent of the Manager.

### NOTICES.

17. All communications which refer to the Company in general shall be posted upon the call-board. Notice to the Manager must be given to him personally or to his representative.

ARBITRATION.

18. The parties hereto in consideration of said employment and hiring, and, of the mutual promises herein contained, agree for their mutual benefit and protection that in the event of any dispute or disagreement in respect to a claim for salary or damages for alleged wrongful discharge before a right of action shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages.

The arbiters shall be two disinterested persons to be chosen from among persons engaged in the theatrical profession (one by each of the parties hereto), and the two so chosen shall first elect a competent, disinterested umpire. The two arbiters together shall then estimate and fix the amount of salary or damages, if any, and, failing to agree, shall submit the matter to the umpire. The award in writing of

any two shall determine the amount of such salary or damages.

The parties hereto shall pay the arbiters respectively selected by them, and they

shall bear equally the expense of the arbitration and the umpire.

The arbiters and umpire shall be appointed within ten days after notice, and shall, within one week after their appointment, meet to hear and determine the differences which have arisen; it being provided, however, that if the Actor be a member in good standing of the Actors' Equity Association, and the Manager a member in good standing of the United Managers' Protective Association, then, in that event it is agreed by the parties herete that the respective arbitrar shall be that event, it is agreed by the parties hereto that the respective arbiters shall be selected by these respective organisations.

Should suit be brought before the selection of arbiters, the party sued may, at any time after suit, and before trial, give notice of his desire for an arbitration

and choose an arbiter as herein provided.

IN WITNESS WHEREOF we have hereunto set our hands and seals the day and year first above written.

••••••••	 MANAGER.
	ACTOR.

# LONDON SEASONS.

### OPERATIC.

### THE BEECHAM COMPANY.

Sir Thomas Beecham continued his season of opera at the Aldwych, and on January 22 an interesting production was given of Charpentier's "Louise," presented for the first time in English in London. The season (the longest on record). which lasted for eighteen weeks, began on October 14, 1916, and terminated on

which lasted for eighteen weeks, began on October 14, 1916, and terminated on February 10, when the company started on a provincial tour.

On Wednesday, May 30, Sir Thomas opened a season at Drury Lane with "Othello," the first London performance in English by his company. The following day "The Girl of the Golden West" was staged, and "Louise," "Madame Butterfly," and "Boris Godounow" (the first London performance in English) filled the bill for the rest of the week. "La Bohême," "Aida," "Cavalleria Rusticana" and "Pagliacci," "Il Trovatore," "Samson and Delilah," "The Fair Maid of Perth," "Tristan and Isolda," "La Tosca," "Faust," "The Marriage of Figaro," etc., were given during the rest of the ten weeks' season, which closed on Saturday, July 28

Performances were resumed at Drury Lane on Saturday evening, September 22, with the production of "Ivan the Terrible," the first performance of this opera in English. Operas given during the former seasons were presented during the next few weeks. On Friday, October 26, "Khovantchina," Moussorgsky's Russian opera. was given for the first time in English. The season ended on Saturday, November 24.

### THE CARL ROSA COMPANY.

The Carl Rosa Company, under the supervision of Mrs. Carl Rosa, began a season of opera at the Garrick on May 3, "Tales of Hoffmann" being chosen for the opening production. This was followed on Friday, May 4, by "Carmen." "Madame Butterfly" being presented at the Saturday mainée, and "Faust" on Saturday evening. On Monday, May 7, "The Magic Flute" was given, "Cavalleria Rusticana" and "Pagliacci" following on Tuesday. "The Marriage of Figaro, "Aïda," and "Maritana" came next on the list. A production of much interest was that of "L'Attaque du Moulin," given in English on Friday, May 18, the first time this opera had been seen on West End boards for some twenty years. On Saturday "The Beherriag Ciril" was veryinged. day "The Bohemian Girl" was revived, Mr. Ben Davies making his re-appearance in the part of Thaddeus. "Rigoletto" was given on May 31, and on Monday, June 4. the company were transferred to the Shaftesbury. The operas given during the rest of the season included "Tannhäuser," "Il Trovatore," "Mignon," "The Lily of Killarney." and "The Merry Wives of Windsor." The season ended on Saturday. July 7, with a total of 74 performances.

## REPERTORY.

### LONDON REPERTORY THEATRE:

On Thursday, February 19, the first performance of the London Repertory Theatre (hon. director, Mr. J. T. Grein) took place. The piece selected for the occasion was "Ruts," a new comedy in four acts, by Harry Wall. This piece won the £100 prize given by Messrs. Grossmith and Laurillard in connection with Mr. Grein's all-British play competition. On February 26 a new comedy, in three acts, entitled "The Immortal Memory," by Robert R. Whittaker, was produced. This was followed by another new production on March 5, when "Partnership," a light comedy, in three acts, by Elizabeth Baker, was given.

### MISS HORNIMAN'S COMPANY.

"Hindle Wakes," with which Miss Horniman opened her London season at the Court on December 23, 1916, was played until January 6, and on Monday, January 8, Sir Arthur Pinero's play, "The Amazons," was revived. This was preceded by a Welsh playlet, entitled "Where is He?" which had previously been seen at the Gaiety, Manchester. The season at the Court ended on January 27, and the company started on a tour of the suburban houses.

### ROYAL VICTORIA HALL.

ROYAL VICTORIA HALL.

The first production in 1917 by the "Vic" company was the Epiphany play, "The Star of Bethlehem," which was given during New Year week. On January 8 an interesting double bill, consisting of a version of "A Christmas Carol," adapted by Russell Thorndike, and a "New Cut Harlequinade" (the latter described as "A Little Bit of Holiday Fluffery") was given. On March 19 a double bill, "In Honour of Ireland and Richard Brinsley Sheridan," was presented. It comprised "The Critic" and Sheridan's "St. Patrick's Day; or, The Scheming Lieutenant." On Monday, April 23, a special matinée was given by "friends of the Vic" in celebration of Shakespeare's birthday, when scenes from "As You Like It," "Julius Caesar," "King John," "Two Gentlemen of Verona," and "The Merchant of Venice" were given. The programme also included "revived ancient dances and music," Shakespearean songs, etc.

In May the majority of the members of the "Vic" Repertory Company formed a Commonwealth, by permission of the Governors of the Royal Victoria Hall, with

a Commonwealth, by permission of the Governors of the Royal Victoria Hall, with

Mr. Ben Greet as director and producer.

Shakespeare and grand opera were relied upon chiefly during 1917 by the company at the Royal Victoria Hall.

### THEATRE DES ALLIES.

The Théâtre des Alliés, whose main object was "to popularise French through the theatre," opened its campaign at the Court on February 22 with the first of four matinées of Paul Gavault's "La Petite Chocolatière." On Saturday, February 24, Molière's "Le Malade Imaginaire" was given, preceded by a short Causerie de livered partly in English, partly in French, by M. Prouman, proviseur du Lycée Français de Londres. "Miquette et sa Mère," a comedy by G. A. de Caillavet and Robert de Flers, was presented on March 13, and was given for six matinées Wednesday afternoon, March 28, saw the first of twelve representations (six matinées and six evening performances) of Alexandre Bisson and Antony Mars's comedy, "Les Surprises du Divorce."

### THE FRENCH PLAYERS.

The French Players presented the following plays during 1917 :- " Une Aimable The French Players presented the following plays during 1917:—"Une Almable Lingère; ou, Chaque Age a Ses Plaisirs," comedy, in one act, by Thistan Bernard; Molière's "Sganarelle; ou, Le Cocu Imaginaire," and "Le Commissaire est bon Enfant," by Georges Courteline and Jules Levy, in a triple bill at the Aldwych on January 28; "La Parisienne," comedy, by Henry Becque, and "Embrassons-nous, Folleville," by Labiche, on March 4, at the Garrick; Brieux's "Blanchette" at the Garrick on April 15; and "L'Amiral," comedy, by Jacques Normand; and "Le Carrosse du Saint-Sacrement," by Prosper Mérimée, at the London Pavilion, on November 18 November 18.

# ROLL OF HONOUR.—KILLED IN THE WAR.

1915.

Alexander, Harry. Armstrong, Lieutenant Henry Louis.

Birch, Corporal Herbert Trenly.

Carlton, Lawrence. Cattley, Clive. Chapin, Harold. Colman, S. G. Crosby, Bradford.

Dartnell, Lieutenant Wilbûr, Day, Alfred E. Dennys, Lieutenant Kenneth. du Maurier, Lieut.-Colonel Guy.

Foote. William.

Grove, Lawrence.

Hammond, 2nd Lieutenant Frederick Robert. Hampson, John. Holmes-Gore, Captain Arthur.

Knowles, John.

Lowder, Lancelot.

Mackinder, Lionel. Mason, 2nd Lieutenant Edward. McClelland, Laurence. Milward, A. Mundill, Victor.

Owen, Meredith.

Paterson, Sergeant Arthur. Powell, Will.

Russell, R. W.

Sanger, Eddie. Struthers, Lieutenant Guy

Trail, Richard. Tritschler, Henry Joseph.

Venning, Captain Gerald.

Watt, 2nd Lieutenant Basil H.

# 1916.

Balderson, F. R., 2nd Lieutenant (Eric Stone),

R.F.A. rry Shiel, London Regiment. Parry Aged 28. William, Essex Regiment. Killed in Berson.

action. Brookes, Gordon Byron (Captain), Duke of Cornwall's Light Infantry. Aged 37, Brookfield, Captain Sydney F. (dramatic

Brookfield, Captain Sycritic). September 10,

Carroll, Jack E., 5th Royal Irish Lancers,

January 4.
Chester, Roland (Captain Reuben Roberts).
July 8.

July 8.
Crawford, William, Bombardier, December 19.
Crowther, Eric (2nd Lieutenant), Gordon Highlanders. Aged 26. November 21.
Cudd, Leslie, Queen's Westminster Rifles. Aged 23. Ootober 1.
Curtis, Captain Arthur John Powles, King's Royal Rifles. September 10.

ce, Duncan (Lance-Corporal), Middlesex Regiment (Public School Corps). Aged 37. Druce, January 10.

Eldon Bob (R. J. Orford), Royal Warwickshire Regiment. July 27.

Fulton, Richard S. (Sydney Richard Worger), Royal Fusiliers, Aged 41. Killed in action about July 29.

Gilbey, Tom (Tom J. Kildare). Glynn, Golly (Green), West Yorks. Aged 27. June 22

Gray, Leslie A. (2nd Lieutenant), Worcester-ahire Regiment. October 12.

Greatorex, George (Signaller J. F. Clarke).
Aged 28. December 11.

Hale, Norman (2nd Lieutenant Norman Hale Talbot), Oxford and Buckinghamshire Light Infantry, Aged 28. Hallam, Basil (Captain Radford), Kite Balloon Section, Royal Flying Corps, Aged 27, Horsfall-Marshall, P., London Regiment.

November 25

Howard, Lieut. Colonel Lewis C., 8th Somerset Light Infantry. Aged 34. Howson, Charles E. (Lieutenant), Canadian Contingent. Aged 31. October 31. Hunt, Reginald. Aged 19. September 15.

James, Stanley, R.A.M.C. June 1. Jones, Alfred Cotton (Captain), Lincolnshire Regiment. Awarded the Military Cross shortly before his death.

Lovett, Paul (Sergeant P. W. Lovett-Janison). Royal Fusiliers.

Macnaughton, A. E. H. (Lieutenant); Royal

Sussex Regiment.
Marks, Cecil (Captain).
Martin, Charles Waster (Second-Licutenant),
Royal Naval Division. Aged 19. November 13. Maude, Robert Henry Ernest (2nd Lieutenant),

North Staffs. Aged 26. September 12. Musgrove, Stuart (Lieutenant), East Surreys. Aged 28. July 1.

Nelson, Francis, London Scottish. September 11.

Oughterson, Hugh George (Lieutenant), South African Scottish Regiment. Aged 42. July.

Rathbone, Guy Benson (Captain), Gloucester Regiment. April 21. Romer, Frederick, Artists Rifles.
Roper, Eric (Lieutenant), Royal Fusiliers. Had
won the Military Cross.
Routledge, Calvert (Captain). May 22.

Tennant, Edmund Hubert (Corporal), Middle-sex Regiment. Aged 28. January 10. Todd-Stewart, James, London Scottish. July 1

Upton, Lance-Corporal (Percy Machine Gun Corps. March 24. Jerome),

Vane, Alwyn (Lance-Corporal), October 25. Wagner, Richard Cyril. Aged 28. September

Walsh, Lionel. July 1. Wiseman. Charles (Cadet), Wiseman, Charles O.T.C. March 16. Artists Rifles

Wood, Herbert, East Yorks. August 18. Young, Tyko Memia (Private W. Bale).

# 1917.

Bambridge, Captain William Herbert. Aged 28. August 19. Only son of Mr. W. S. Bambridge, Mus.B., of Marlborough. He was educated at Marlborough College, where he was prominent as a cricketer and an all-round athlete. For some time with George Edwardes's company at the Adelphi in "The Girl from Utah." The major of his battalion wrote:—"His splendid feerlessness may have contributed to major of his battalion wrote:—" His splendid fearlessness may have contributed to his gallant end. His contempt for danger was only equalled by his eagerness to court it, and his cheerfulness under all circumstances never failed him. We are proud that he belonged to the battalion, because, as a soldier, he was all that a good one should be, and as a man and a brother he was appreciated by us all. Had he been left to us quick promotion would have come his way, and deservedly.

Barker, Private Bernard. December 19. Died of wounds. Volunteered for active service. Lat Rob in "Bunty Pulls the Strings."

Barnes, Gunner Fred. October 29. Was killed in action in France. Before joining up he was stage manager at the Jarrow Em-pire, in which town he made many friends.

Beerbohm, Major Clarence Evelyn. Aged 32. September 26. Nephew of the late Sir Herbert Tree, he joined the 2nd County of London Yeomanry (Duke of Westmin-ster's) in 1904, and was for some time attached to the 14th Hussars. He left the Service after his father's death, and in 1908 made his first appearance on the Service after his father's death, and in 1908 made his first appearance on the stage. He rejoined the Army at the outbreak of the war in the 3rd Hussars, was then gazetied to the 12th Lancers, and later he applied to be transferred to the A.S.C., obtained his veaptaincy, and commanded ammunition columns in the Ypres sector. In 1915 he undertook command of a trench mortar battery, He was twice blown up by shells, and after his recovery went out to German East Africa in December, 1915, as artillery staff captain to General Forestier-Walker, returning to Ypres in 1916. In 1917 he relinquished his post on the artillery staff from his keen sense of duty, and joined the R.F.A., falling in action on September 26. As an actor, Major Beerbohm made his début on the professional stage at Wyndham's Theatre on November 28, 1908, as Robert Morrison in "Sir Anthony, showing in the part of a suburban snob a distinct gift for eccentric character. He appeared in several other parts which space does not permit us to mention.

Bibby, Charles. May. Mr. Bibby, who was in the Royal Fusiliers, and had been in the Army since November, 1915. had previously been wounded in the arm and sent home suffering from shell shock. Mr.

Bibby was one of the original members of Miss A. E. Horniman's company at the Gaiety, Manchester, and was also with that company during their Canadian tour. Mr. Bibby, who was born at Stratford, Lance., in November, 1878, started his acting career with the Benson company in 1898, and remained with them for five years. He made his debut on the West End stage in April, 1905, as Feste in "Twelfth Night" at His Majesty's, where he remained for eighteen months. After a season with the Terry-Neilson company, he joined Forbes-Robertson, whom he accompanied to America in 1906. He was a member of the Horniman company at the Midland and afterwards at the Gaiety, Manchester, establishing himself with play-goers there as an able all-round actor. His Gaffer Pearce in "Nan," Cokane in "Widowers' Houses." Marten Kil in "An Enemy of the People." Dogberry in "Much Ado About Nothing," Samuel Jackson in "The Return of the Prodigal," Cokeson in "Justice," Sir Peter Teazle in "The School for Scandal," Tony Lumpkin in "She Stoops to Conquer," and Mollentrave in "Mollentrave on Women"—a favourite part of his—Christopher Hawthorn in "Hindle Wakes," Cayley Drummle in "The Second Mrs. Tanqueray," and William Banning in "The Mob," were rôles that stood out in the midst of much varied work with the company of whom he was so valued a member. At the Playhouse in 1912 he acted Philibert in "The Little Café," and at the same theatre in 1913 Manford Wilton in "The Headmaster," and at the Aldwych in 1915 Jelly in "Pete." Pete.

Bolton, Lance-Corporal A. J. May 15. (Killed in action.) He was late manager for Mr. John Walsh, a position he held for five years, and previously to that was manager of the Prince's Theatres, Preston and Blackburn.

Bolton, 2nd Lieutenant G. Benson. October. North Staffordshire Regiment. A musician prominent in Birmingham musical circles. He studied music under Professor Granville Bantock at the Midland Insti-Granville Bantock at the Midland Institute, and a few years ago secured high distinction at the Royal Academy. He published a number of compositions, and gave promise of a successful musical career. Three years ago he enlisted in the Artists' Riffes, and twelve months ago was mentioned in despatches.

Bostock, Harry (Sergeant J. Thompson). June 30. Professionally known as Harry Bos-tock. Died at Aldershot Military Hospital from wounds received in action in France. Mr. Bostock was for some time a member of Mr. Faraday's "Quocolate Soldier"

company, afterwards joining Mr. Austen Hurgon's revues.
Boultimier, Tony. November 20. Manager for ten years of Park's Eton Boys and Girls. He was killed in action in France.
Boulton, Lieutenant Christian Harold Ernest. Aged 20. October 12. He joined the Cameron Highlanders in August, 1914, at the age of seventeen and a-half, and went with his battalion to France in May, 1915. He took part in the Battle of Loos and other engagements, and was invalided home with trench fever in May, 1916. He was Acting Equerry to Princess Louise from January to March, 1917, when he returned to the front as A.D.C. to Major-General Sir Eric Geddes. Subsequently he served as an R.T.O., and in August rejoined his battalion. He was a contributor to various papers and magazines, rejoined his national. He was a contri-butor to various papers and magazines, and was joint author, with Miss Gertrude Jennings, of "Elegant Edward," produced at the Haymarket on May 30, 1916.

Carson, Captain Murray. Aged 52. April 20. Soon after the outbreak of war, Mr. Carson joined the Army Service Corps, and at the joined the Army Service Corps, and at the time of his death was officer commanding the detachment at Canterbury. Mr. Carson, who made his mark, not only as a vigorous actor, but also as a clever playwright, who wrote "Rosemary," "Gudgeons," "The Blue Boar," "Change Alley," "The Jest," etc., in conjunction with Mr. L. N. Parker, and other pieces separately or in collaboration, was one of the late Wilson Barrett's young men, who obtained their stage training as student-supernumeraries at the Princess's. He was born in London on March 17, 1865, of Scottish parentage. He left school early, was tish parentage. He left school early, was for a time private secretary to the late Joseph Parker at the City Temple, had some experience as a reporter on the City some experience as a reporter on the City Press, and having tried other employments gravitated to the stage. Applying to Mr. Barrett in 1882, he was engaged for walking-on at the Princess'e, where on November 16 in that year he had his first part as the railway porter in "The Silver King." Craven, Arthur Scott (Captain A. K. Harvey James). Mr. Craven joined the Artists' Rifles shortly after the outbreak of the War, and later obtained his commission in the Buffs (East Kent Regiment). He was a son of Mr. Stephen Harvey James, C.S.L.

son of Mr. Stephen Harvey James, C.S.I., tate Secretary for Law to the Government of India. He was educated at Cheltenham of India. He was educated at Cheltenham and Eton, and made his first appearance on the stage in July, 1897. His plays included "His Eightieth Birthday," "The Compleat Angler" (Lyceum, 1907), "The Sirocco" (Liverpool, 1910); and his other works were "Poems in Divers Keys," "Joe Skipner," and "A Fool's Paradise." Three years ago he contributed a valuable article remarkable for its tachnical knowledge on remarkable for its technical knowledge on scene painters and their methods to The STAGE YEAR BOOK. He was a popular mem-ber of the Savage Club.

Delroy, Maurice. November 11. He was a native of Liverpool, joined the Colours in May, 1917, was drafted out to France in October. Maurice Delroy was for some time with Lafayette, and afterwards toured the smaller halls and picture houses with his company as a magician and conjuror. Diamond, Alf. Aged 24. December 2. Down, Captain Oliphant. June. The young

dramatist, who will be remembered as the author of "The Maker of Dreams," a one-act fantasy produced at the Vaudeville, in 1912, of "The Dream Child," produced at the Gaiety, Manchester, in 1913, and "The

the Gaiety, Manchester, in 1913, and "The Quod Wrangle," a one-act piece produced at the Apollo in 1915.

Draper, Marcus (2nd Lieutenant Mark Denman Draper). Aged 32. February. Death occurred in a flying accident. Mr. Draper, who was the eldest son of the Rev. W. H. Draper, now rector of Adel, near Leeds. and the grandson of the late Mr. Justice Denman was horn think that years ago at and the grandson of the late Mr. Justice Denman, was born thirty-two years ago at Alfreton, Derbyshire, where his father at that time was Vicar. He was educated af Repton School, Derbyshire, and about ten years ago he adopted the dramatic profession, his initial experience being with Sir Frank Benson.

Emmerson, Alfred T. May. Enlisted in the Border Regiment in February of last year. Previously was musical director of the Devonshire Park Theatre, Eastbourne. After wards transferring to a service battalion of the Royal Sussex Regiment. Enyer, Lance-Corporal Jack. June.

Fisher, Alan. Aged 23. August 1. Only son of Mr. and Mrs. Rupert Smith, of the Brooke House, Barnt Green, Worcester. He won a scholarship at the Academy of Dramatic Art\*in January, 1914, and became a member of Messrs. Vedrenne and Eadic's company in April of that year, appearing in "My Lady's Dress," the revival of "Milestones" and "The Man Who Stayed at Home," at the Royalty, and as Seton Sufan, in "Advertisement," at the Kingswav, in April, 1915. In June, 1915, he ob way, in Agril, 1915. In June, 1915, he obtained a commission in the 3rd Gloucester Regiment, was transferred to the Special Reserve of the Coldstream Guards in July, 1916, and went to France in March, 1917, when he was attended to Canada Briend. where he was attached to a Guards Brigade Machine Gun Company.

Fitzgerald, Pat (Private R. Egginton). August

Foster, Captain John. April 23. Second son of Mr. and Mrs. John Foster, of Hillside, Wednesbury, formerly with Sir Frank Benson's company. Shortly after the outbreak of war he enlisted with other old boys of Queen Mary's School, Walsall, and he re-ceived his commission shortly after going to France.

Gibbon, Charles. Killed in action. April 14. London.

Groom, Philip. Aged 25. May 4. Second Lieutenant in the Yorks. He had been ballet-master for Miss Italia Conti for six years. He helped in the original production of "Where the Rainbow Ends," and he or where the kaimow blus, and adanced with Dorothy Moody for a season at Drury Lane. He joined up in September. 1915. He would have enlisted when the war started, but he had several contracts to fulfil. His one fear was that he might be fulfil. His one fear was that he might be crippled. He was badly wounded in the thigh on Easter Monday, and lay in the snow in No Man's Land for twelve hours, and was shot at twice by the Germans while he was lying there helpless. He did not arrive at a base hospital till ten days later; when it was found that his thigh was badly crushed, and that he was shot in the other leg as well, and wounded in

the shoulder. He lay there for three weeks but, though his wounds gid fairly well, he lost ground. His people were wired for, but he died three nours before his father arrived. A brother of Mr. Groom, also an actor, is serving as a Second Lieutenant in the Yorks.

Haines, Lieutenant W. Ribton. March. The Naval Division. A member of the original stock company at the Birmingham Repertory Theatre.

Hulpin, Frank. July 17. Died at the Military Hospital, Paisley, after having been removed from France a few days previously. He was suffering from nervous breakdown. Mr. Halpin was touring with the Maids, and the Middles concert party when he was called to the colours in March, 1917. Previously to that he was with Mr. Sydney James's Strollers.

Harding, Bert. October. Killed in action in

James's Strollers.

Harding, Bert. October. Killed in action in Flanders whilst serving in the Royal Garrison Artillery. He had been on the staff of the Alexandra, Widnes, Lanes, for nearly fifteen years, with a short break, and for the greater part of that time he had held the position of director of the orchestra. Gunner Harding was thirty-one years of age. He attested under the Derby scheme.

scheme.

Hayes, Elton. Killed in action. August 19.
Hayes, Elton. Killed in action. August 19.
Holmes, Second Lieutenant Basil Ralph Gardiner. Aged 23. October 1. Killed by a homb from an aeroplane whilst attached to the A Battery, 38th Brigade, R.F.A. He received his commission in July, 1915, and joined the Northumbrian Howitzer Brigade, being subsequently detailed for work in connection with the London Anti-Aircraft Defences at Grove Park and other places, and being ultimately nut in charge work in connection with the London AntiAircraft Defences at Grove Park and other
places, and being ultimately put in charge
of Wandsworth Common Station. He was
educated at Sherborne School, and shortly
after leaving there went to Manchester to
become a member of Miss Horniman's
company at the Gaiety.

Holt. Marshall. April 23. Killed in action,
France. For long associated with the
Gnomes Concert Party. He joined the
Royal Naval Division early in the war,
and was for some time quartered at the
Crystal Palace, where his many-sided
talents made him very popular with his
former partner in the management of the
Gnomes—Edgar Sydney—met his death in
the Battle of Jutland.

Hope-Lumley, L'eutenant R. October 11. Husband of Iris Hawkins. Killed in action.
So recently as September 10 a play in
three acts, written by Lieutenant Lumley,
entitled "The Enemy Within," dealing
with a German spy, was produced in London at the Golders Green Hippodrome.

Houssein, Private Lassah. November 13.

Motor Transport Corps. After being seriously wounded at the front, died in hespital in France. The deceased was a member of the well-known Houssein family of
acrobats. He joined the Army early in
1917.

Husbands, Trooper J. W. February 21. Died

1917.

Husbands, Trooper J. W. February 21. Died from wounds received in action. Dramatic critic of the Binmingham Daily Mail. He was a versatile journalist, and had for many years specialised in dramatic criticism, and, following the death of Mr. T. Edwar Pemberton, had contributed a weekly article entitled "Flashes from the Frontierits." Footlights."

Irwin, Percy G. April 16. Killed in action. (Royal Fusiliers. Late Percy Honri and Alice Raymond's company.
Inglis, Phil (Private P. G. Watson). April 24.
Killed in action near Salonika.

Killed in action near Salonika.

Kiver, Hubert W. Aged 24. Killed in action in France. April 17. During his two years' work in the Glad Idlers company he won many friends and warm admirers, both for his genial, sunny disposition and for his abilities as a singer. Born in 1893, and educated at Gresham's School, Holt, where he was a member of the School O.T.C., and won his Bisley colours in 1910, he received his vocal and dramatic training at the Royal Academy of Music under Mr. Arthur Thompson and Mr. Acton Bond. His obligations to the Glad Idlers kept him occupied till December. 1915, when he received his commission as Second Lieutenant in an East Surrey Regiment. While the British forces were pursuing the retreating Germans he received orders to take his platoon to the front lines; while on the way they were assailed with a sudden burst of gunfire from the enemy; he succeeded in getting all his men safely under cover, but was himself struck by a shell, which killed him instantaneously.

Lamble, T. B. Machine Gun Section, Rifle Brigade. February 10. Killed in action in France. Was one of the Four Dots. He

was also a seemic artist of distinct ability.

Lestree, Charles, March, From wounds
received in action. One time the resident
manager of the Royal and Hippodrome, King's Lynn.

Masters, Gunner E. H. Frank. November 29.
Died of wounds in France. He joined the Army in the early days of the war under Lord Derby's scheme, and was called up in May, 1916. He was educated at the Cathedral School, Bristol, and at an early age chose the stage as a profession. Though still in his early thirties, he had already been in management two years before the war, and had done excellent work. He was a clever comedian and an enterprising manager. enterprising manager.

Momber, Corporal Harry. Killed in action.
July 30. Royal Warwickshire Regiment
(late of "The Coastguard's Daughter"

company).

Mudie, Captain Alan. September 20. Killed in action.

O'Hara, Terence. November 24. Late of "Private Secretary," "Scaled Orders," companies, etc. Died of wounds received in action in France.

Parker, Roger. April 10. Died from wounds received in action. Formerly known as a Scotch comedian.

Paumier, Ronald Hodgson. August 22. Killed in action in France, Son of Mr. Alfred

Light Infantry. Formerly a member of the late James Welch's company. He had parts in "The New Clown" and "When Knights Were Bold." Profeit, Captain Leopold.

Regent, Corporal Ernest (McKeand). October 15. Died of wounds and gassing in France. Only son of the late Arthur Keand, One time member of the Walsall Repertory Co.

Robson, Corporal John. August. Scottish Rifles. Killed in action. Before joining the Army he appeared with his brother Will as the Brothers Rosson, comedians and dancers, being for a long time associated with Walford Bodie's tours.

Romaine, Martin. April 9. Killed in action in France. Mr. Romaine was the husband of Hilda Glyder.

Sandford, Lieutenant Charles V. May 6. Middlesex Regiment. Mr. Sandford laft "The Glad Eye" company to join up early in the war. For a long time previously he had been associated with Mr. Geo. Dance in "The Whip." He had only recently returned to France after a spell of sick leave. He was forty-four years old at the time of his death.

Sandfers. F. J. July 15. Killed in action.

Sefton, Philip (Private G. H. Bickerton). Aged 49. August 15. He had been two years in the Army. He had ioined the 2nd Sportsman's Bastralion, 24th Royal Fusiliers, in its early palmy days, and had done regimental duty later in the Sportsman's Reserve Battalion and in the Royal Scots. At the age of twenty he was in the chorus of "Paul Jones" at the Prince of Wales's.

Smith, Gunner F. W. November. For ten years he was employed at the Royal. Birmingham, first as assistant to Mr. Philip Rodway, managing director, and finally as acting-manager.

acting-manager.

Stanhope, Butler. Aged 30. February 8.
Killed in action. Manchester Regiment.
Private Stanhope was the youngest son of
Mr. Butler Stanhope, an actor of the old
school, who was a popular favourite, especially in the South Laneashire district,
where he ran stock companies thirty years

ago.

Stanners, Sergeant J. H. November. Killed in action in France. For a long time a member of the companies of Sir Frank Benson and the late Laurence Irving. More recently he appeared as the Lamplighter in "The Starlight Express" at the Kingsway, and as Tristram in "Iris Intervenes," same theatre. His last appearance was at the Apollo with Mr. Oscar Asche and Miss Lily Brayton as Lucentio in "The Taming of the Shrew." Sengt. Stanners was killed gallantly leading his men after his platoon officer had fallen.

Thompdike, Frank. August 17. Near Arras.

Thomalike, Frank. August 17. Near Arras, as the result of an accident while flying. Frank Thorndike was the son of Canon and Mrs. Thorndike of Rochester and London, and the youngest member of a theatrical family. He was educated at King's School, Rochester, and studied stage work under Miss Fogerty and sing-

ing under Professor Elwyn and Mr. Clive at the Guildhall Sohool. He appeared at the Aldwych at the age of fourteen in a matinée of "Love in a Tangle." He left the cast of "Mr. Wu" to join the Westminster Dragoons in the first month of the war. He and his brother Russell went out to Egypt together as troopers and went through the Suez fighting in 1914 and the Dardanelles campaign at Suvla Bay. Frank Thorndike was invalided home, and took a commission in the Lincolnshire Yeomanry as soon as he recovered. Last spring he transferred to the Flying Corps, and made such rapid progress that he was given the great distinction of being sent direct to France as a pilot without serving a preliminary term there as observer. He had only been in France five weeks at the time of the accident which put an end, at nan only been in France live weeks at the time of the accident which put an end, at the age of twenty-three, to a career which promised to be one of exceptional bril-liancy.

Underwood, Frank. August 10. Killed in ac-tion. For many years he was connected with the Gaiety, Playhouse, Queen's, and

Wade, Sergeant Gene. May. Killed in action in France. Previously to the war he and Miss Maude Evans were partners in a

dancing act.
Walton, H. B. (Harry Moffitt). March 8. Late
manager, Crown Theatre, Tyne Dock.
Weetman, Private Bert. October. Killed in

action.

action.

Warden, Humphrey (Second-Lieutenant Georgo Cochrane). September 18. Killed in action. Rifle Brigade. Younger son of the late Hy. P. Cochrane, Esq., of Chester.

White. Wisloughby. September. London Regiment. Was scriously wounded on September 16, and succumbed several days later. Hie last two appearances on the stage were made in "Gipsy Love" and "To-night's the Night."

Wilson, Lieutenant T. W. J. December. Royal Warwickshire Regiment. Dramatic critic, of Birmingham, and for some time a valued and esteemed contributor to the columns of The Stage.

of The Stace.

Woodward, Private George (Fischer). October
29. Killed in action. Stage manager of
the Derby Hippodrome.

Young, Lieutenant Percival, M.C. December 17. The 4th Royal Sussex. Killed in action in Palestine. He had been awarded the Military Cross about three weeks before his death. He was a promising young actor, and was at one time in Mr. Cyril Mande's company, with whom he went to America America.

# THEATRE AND MUSIC HALL COMPANIES.

HE advent of theatre and music hall enterprises into the joint stock world is a comparatively modern development. The Alhambra Company, which was formed in 1865, was for long the only considerable concern of its kind known to investors in London, though there were a few similar ventures in the provinces, such as the Theatre Royal Company, Manchester, which dates from 1875, and the Theatre and Opera House, Leeds, which came into existence in 1876. This is intelligible enough, for there are few more speculative forms of industrial art; moreover, it is a form which lends itself peculiarly to individual exploitation, to anyone with money to lose and willing to take great chances, and, therefore, the tendency is rather to exclude than to invite the participation of others. To this day many of the best known theatres are still privately owned and conducted.

There has, nevertheless, of late years been a considerable development of the joint stock house, particularly of the variety type. Fifty years ago, in the recognised reference books of the Stock Exchange, you would only find the Alhambra Company, but now more than fifty undertakings are listed, and the actual number in existence is probably over two hundred. The majority of these—70 per cent.—have sprung up since 1897. A complete catalogue would be difficult to compile, since for the reasons given the number is always fluctuating, and many die within a few years of registration. Latterly, of course, the war has greatly restricted enterprise in this direction. The number registered last year was twenty-four, with an authorised capital of £111,575, as against forty with an authorised capital of £201,581 in 1916. Theatre and music hall concerns fall into two groups very widely separated. There are the few reputable, successful, and well-known companies on the one side, and on the other there is a large host of small ventures, mainly failures, and either dying out or continually evolving from one type of business into another.

Like most trades not directly or indirectly feeding the war, the theatre and music hall industry has laboured under considerable disadvantages during the last two years, and profits have only been made by careful management. In London and the big industrial towns there has been a large floating population of soldiers and of workers who are handling good wages, and these have been liberal patrons of all places of amusement. But against this advantage have to be set many drawbacks. The Entertainments Tax, the Excess Profits Duty, and other war taxation, the curtailment of travelling facilities, the reduced lighting arrangements, the more onerous regulations affecting the administration of houses, the limited choice of artists, the smaller staffs available, the ban on posters, enemy air raids, and many other things of an adverse character, have all assisted in rendering the lot of the theatre and variety manager any but an enviable one. such circumstances it is remarkable that companies should have done so well as they have, and that dividends should not merely have been forthcoming, but should in many cases have been maintained at a satisfactory level. Theatres have suffered to a greater degree than music halls. An examination of the accounts of a group of representative companies of the former description shows a decline of 17 per cent. in gross profit, and of 29 per cent. in net profit in 1916-17, whilst in the case of a representative batch of music hall undertakings the respective declines are only 11 and 23 per cent. Two theatres made a loss, and there was a substantial contraction in dividends. Only one variety house records a deficit; distributions have been much more generally maintained, and in several instances have even been increased.

The companies in the list below represent a paid-up capital of £6,129,409, of which £3,760,293 is in shares and £2,369,116 in debentures. The Stoll interests account

for £1,787,971, Moss Empires for £1,392,737, the Syndicate Halls for £963,658, the Butt group for £553,190, and the Howard and Wyndham control for £361,007. The miscellaneous undertakings stand for £1,392,737. Allowing for the minor concerns not included in the list, it is probably a safe assertion to say that not less than £8,000,000 is now invested in theatre and music hall companies in the United Kingdom. It should be noted that any figures of net profit given below have been arrived at after allowing for all payments in the nature of depreciation and for writing down special expenditure that could not properly be capitalised—a very necessary policy in a business where fortune fluctuates so widely.

ALHAMBRA COMPANY.—House, Alhambra Pallace of Varieties, Leicester Square, W.C.2. Office, 23, Charing Cross Road, W.C.2. Secretary, D. J. Gayford. Directors, Oswald Stoll (chairman), Walter Battle, George Dance, and Henry John Thomas. Registered November 3, 1865. Share capital, authorised, £100,000, in £1 shares; issued and pald up, £79,506. Loan capital, £61,061, in £32,151 5 per cent. debenture bonds and stock, and £28,930 in 4 per cent. debenture stock. No reserve fund. Financial year ends December 31. Average dividend, since and including 1880, 11½ per cent. per annum. Net profit and dividend for the last decade:—

		Profit.	Div.
		£	Per cent.
1907		-2,580	10
1908		4,532	10
1909		4,777	8
1910	0,0000000000000000000000000000000000000	2,111	В
_1911		*3,513	Nil
1912		*5,487	Nil.
1913		7,005	Mil.
1914	*************	2,975	5
1915		592	Nil.
1916		28,248	10
	*Loss.	,	

Theatre was reconstructed and redecorated in 1912, necessitating closing for two months. The Coliseum Syndicate' acquired control in December, 1915, by purchase of shares at 25s. per share and debenture stock at par. Gross profit in 1916 was 287,698, as against £6,835 in the preceding period. Credit balance carried forward, £21,553, subject to excess profits duty.

duty.

ALHAMERA THEATER (ATTERCLIFFE), SHEFFIELD.

—House, Alhambra Theatre, Attercliffe Road,
Sheffield. Office, 21, York Street, Sheffield.
Secretary, A. G. Stephens. Directors, Duncan
Gilmour (chairman), J. E. Wing, and C. F.
Lawton. Registened August 23, 1897. Share
capital, authorised, £10,000, in £1 shares;
paid up, £9,900. Loan capital, £5,000, in 5
per cent. first debentures. Financial year ends
December 31. Average dividend, since and
including 1900, 1½ per cent. per annum. Dividend for the last five years: 1912, 2½ per cent.;
1913, 2½ per cent.; 1914, 2½ per cent.; 1915, 2½
per cent.; 1916, 2½ per cent. Credit balance
carried forward, £20.

BARNSLEY EMPIRE PALACE.—House and office, Empire Palace, Eldon Street, Barnsley. Secretary, L. C. Grocock. Directors, T. Fox, W. B. Gittus, C. W. Poole, and W. Smithson. Registered March 21, 1908. Share capital, authorised, £18,000, in £1 shares. Paid up, £15,000. Results are not made public.

Bolton Theathe and Entertainments Company.—Houses, Theatre Royal and Grand Music Hall, Bolton. Office, Theatre Royal, Bolton. Secretary, J. Carter. Directors, J. Miles (chairman), J. F. Elliston (managing), and T. B. Tong. Registered April 25, 1889. Share capital, authorised and paid up, £28,000, in £5 shares. Loan capital, £25,993. Reserve fund, £2,500. Financial year ends February. Average dividend, since and including 1897-98,

62 per cent. per annum. Dividend for the last five years: 1911-12, nil; 1912-13, 5 per cent.; 1913-14, 73 per cent.; 1914-15, 72 per cent.; 1915-16, 73 per cent. Credit balance carried forward, £2,601.

ried forward, £2,601.

CHATHAM EMPIRE THEATRE OF VARIETIES.—
HOUSE, Empire Theatre, High Street, Chatham. Office. Coliseum Buildings, %t. Martin's Lane, W.C.2. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and joint managing), H. E. Davis (joint managing), and Walter Battle. Registered March 17, 1911. Share capital, authorised and paid up. £32,750, in £1 shares. Loan capital, £23,500, in 6 per cent. debenture stock. Reserve fund, nil. Financial year ends March 31. Average dividend, § per cent. per annum. Dividend for the last five years: 1912-13, 10 per cent.; 1913-14, 10 per cent.; 1915-16, 10 per cent.; 1916-17, 10 per cent. House was in course of construction in 1911-12. Net profit in 1916-17 was £4,703, as against £8,008 in the preceding period. Credit balance carried forward, £7,464.

COLISEUM SYNDICATE.—House, London Coliseum, St. Martin's Lane, W.C.2. Office, Coliseum Buildings, St. Martin's Eane, W.C.2. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), F. W. Wyndham, Walter Battle, Henry J. Thomas, Benjamin William Broad. Registered October 11, 1907. Share capital, authorised and paid up, £88,000, in £44,000 6 per cent. non-tunulative preference and £44,000 ordinary £1 shares. Loan capital, £119,025, in £85,775 5½ per cent. first debenture stock and £33,250 mortgage. Reserve fund, £32,472. Financial year ends December 31. Average dividend, £2½ per cent. per annum, exquisive of a bonus of 100 per cent. distributed in preference shares in 1914, the money to pay up such shares being taken from undivided rrofts. Net profit and ordinary dividend for the last nine years:—

Teron III	THO JUNEO !		
		Profit.	Div
		£	Per cent.
1908		6,345	15
1909		12,266	20
1910		17,261	221
1911		13,322	223
1912		13,496	222
1913	**************	16,754	25
1914		15,904	25
1915		20,247	25
1916		24,187	25

Gross profit in 1916 was £15,224, as against £55,713 in the previous year. Credit balance carried forward, £48,185. A controlling interest was acquired in the Alhambra Company in 1915, and there is a working arrangement with the London Opera House. The share capital was originally £44,000, but was increased to the present amount in 1914

CROYDON HIPPODROME.—House, Hippodrome, Crown Hill, Croydon. Office, Coliseum Buildings, 8t. Martin's Lane, W.O. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), W. Battle, G.

Dance, Charles Gulliver, and A. C. Peake. Registered June 28, 1909. Share capital, authorised and paid up, £20,000 in £1 shares. Loan capital, £10,000 in 6 per cent. first debenture stock. Financial year ends November 30 Results are not made public. All the shares are held by the London Theatres of Varieties. The house was formerly the New Theatre Royal, which the present company acquired and converted into a variety hall.

EMPIRE PALACE.—House, Empire Theatre of Varieties, Leicester Square, W.C.2. Office, Garrick House, Lisle Street, W.C.2. Sceretary, Arthur Bridges. Directors, Frederick Hurdle (chairman), Arthur Butt (managing), Eugene Cremetti, G. C. Wentworth-Fitzwilliam, Registered July 27, 1887. Share capital, authorised, £225,000, in £1 shares; paid up, £31,250. Loan capital, £12,000 in £4,000 4 per cent. mortgage and £8,000 bank advance. Reserve fund, £20,070. Financial year ends December 31. Average dividend, 342 per cent. per annum. Net profit and dividend for the last decade:—

Profit. Div.

		Profit.	Div.
		£	Per cent.
1907		9,003	163
1908		9,578	. 20
1909	***********	11,537	. 20
1910		16,600	20
1911		11,274	20
1912	***********	16,670	20
1913		1,091	20
1914		*4,643	Nil.
1915	***********	15,033	. 10
1916		2,124	Nil.
	*Loss.		

Gross profit in 1916 was £27.559, as against £34.085 in the previous year. Small net profit in 1916 was due to £11,586 being written off productions. Credit balance carried forward, £28,477. The capital was originally £50,000, but was raised to the present figure in 1917 to finance the contemplated rebuilding of the theatre.

EMPIRE PALACE OF VARIETIES, MIDDLESBROUGH.

—House, Empire Palace of Varieties, Corporation Road, Middlesbrough, Office, Albert Chambers, Middlesbrough, Secretary, F. J. Forster. Directors, J. L. Graydon (chairman), W. Bastiman (managing), T. Humphrey, Registered November 26, 41897. Share capital, authorised and paid up, £35,000, in £12,000 6 per cent. cumulative preference and £23,000 ordinary £1 shares. Loan capital, £18,000 in £3,000 5 per cent. debentures and £15,000 4½ per cent. mortgage. Financial year ends September. Average ordinary dividend, 1½ per cent. per annum. Ordinary dividend for the last five years known:—1911-12, mi; 1912-13, mi; 1918-14, 3½ per cent.; 1914-15, 4 per cent.; 1915-16, 6 per cent. Credit balance carried forward in 1916, £117.

EMPRESS THEATRE OF VARIETIES.—House, Empress Theatre, Carlton Grove, Brixton, S.W.2. Secretary, Nelson Francis. Directors, G. H. Turner (chairman), W. J. Grimes, Walter Payne. Registered October 5, 1899. Share capital, authorised, £50.000, in £15.000 6 per cent. cumulative preference and £35,000 ordinary £1 shares; paid up, £15.000 preference and £30,000 ordinary £1 shares; paid up, £15.000 preference and £30,000 ordinary £1, in 5 per cent. first debentures. Reserve fund, nil. Financial year ends December 81. No dividend has yet been distributed on the ordinary capital, but the preference interest has been paid to date. Net profit in 1915 was £2,031, as against £761 in 1914. Credit balance carried forward, £482. House is leased to the Syndicate Varieties.

CAIETY THEMTRE COMPANY.—House, Gaiety Theatre, Strand, W.C.2. Office, Garrick House, Lisle Street, W.C.2. Secretary, Arthur Bridges. Directors, Alfred Butt (chairman and managing), William Boosey, George H. Chantrey, J. A. E. Malone. Registered February 22, 1888. Share capital, authorised and paid up, £66,000, in £1 shares. Loan capital, £24,000, in 6 per cent. profit-sharing debendures. Reserve fund, nil. Financial year ends June 30. Average dividend, 12½ per cent. per annum. Net profits and dividends for the last decade:—Profit. Div.

		Profit.	Div.
		£	Per cent.
1907-08		10,179	. 15
1908-09		20,406	20
1909-10		29,096	20
1910-11		10,176	20
1911-12		6,141	20
1912-13		4,496	10
1913-14		*4,293	Nil
1914-15		*19.228	Nil
1915-16		8,910	Nil
-1916-17		7,629	Nil
	99		

Gross profif in 1916-17 was £21,366, as against £27,536 in the previous year. Debit balance carried forward, £5,875.

Glasgow Alhambra.—House, Alhambra Theatre, Wellington Street, Glasgow Office, 41. St. Vincent Place, Glasgow. Secretary, John Dick. Directors, Alfred Butt (chairman and managing), John Rowan, John P. Kinghorn, and John T. Rankin. Registered November 11. 1909. Share capital, authorised, £40,000, in £39,500 ordinary £1 shares and £500 deferred 1s. shares; paid up, £35,000 ordinary an.1 £440 deferred shares. Loan capital, £17,500. Reserve fund, £6,000, Financial year ends September 2. Average ordinary dividend, 14 per cent. per annum; average deferred dividend, 374½ per cent. per annum. Ordinary and deferred dividends for the last five years:—1012-13, 17½ and 199½ per cent.; 1913-14, 20 and 400 per cent.; 1914-15, 203 and 600 per cent.; 1916-16, 25 and 800 per cent.; 1916-17, 27½ and 1,000 per cent. Gross profit in 1916-17 was £18,978, as against £21.309 in the preceding period, and net profit £11,498, as compared with £14,908. Credit balance carried forward, £2,847.

GLASGOW OLYMPIA THEATRE OF VARIETIES.—
House, Olympia Theatre of Varieties, Bridgeton Cross, Glasgow. Office, 116, Hope Street, Grasgow. Secretaries, Brode, Burns, and Arderson. Directors, W. B. McMillan (chairman) and A. Deas. Registered October 4, 1910. Share capital, authorised, £40,000, in £1 shares; paid up, £25,570. Financial year ends September 30. Results are not now made public. House opened in September, 1917. There was a loss down to 1911-12 of £4,196.

GLASGOW PAVILION.—House, Pavilion Theatre, Renfield Street, Glasgow. Office, 105, &t. Vincent Street, Glasgow. Secretary, D. A. Hay. Directors, James Duff (chairman), Richard Waldon, Matthew Balkantine, and F. A. Lumley. Registered April 8, 1902. Share capital, authorised, £35,000, in £1 shares; paid up, £28,035. Loan capital, £12,500. Financial year ends October 31. Average dividend, £5½ per cent. per annum. Dividend for the last five years: 1912-13, 30 per cent.; 1913-14, 20 per cent.; 1914-15, 25 per cent.; 1915-16, 23½ per cent.; 1916-17, 40 per cent. Credit balance carried forward in 1916, £12,201. Full results are not made public.

ried forward in 1916, \$12,201. Full resums are not made public.

GRAND OPERA SYNDICATE.—House and office, Theatre Royal, Covent Garden, W.C.2. Secretary, P. C. Eales, Directors, H. V. Higgins (chairman), Baron F. d'Erlanger, Viscount Esher, and the Marquis of Ripon. Registered

July 25, 1896. Share capital, authorised, £103,100, in £70,000 5½ per cent non-cumulative preference and £33,000 ordinary £100 shares and £100 in deferred £1 shares; paid up, £60,000 preference, £26,400 ordinary, and £100 deferred. Loan capital, £44,100 4 per cent. first debentures. Financial year ends September 29. The capital was originally £33,100, but was raised to its present amount in 1899. For 1896-97 the ordinary shares received nothing, but for 1897-98 25 per cent was paid, for 1898-99 25 1-3 per cent., and for 1899-190 21 2-3 per cent.; in 1904-65 the distribution had dropped to 3 per cent. In 1908-09 there was a profit of £18,000 and in 1909-10 a profit of £13,000. In 1911-12 there was a heavy loss, in 1912-13 a profit, and in 1913-14 again a loss. Full results are not made public. The Government commandeered the theatre in January, 1917, and the company has lodged a claim for compensation.

Granvulle Theatre of Varieties (Walham

Granville Theatre of Varieties (Walham Green).—House and office, Granville Theatre of Varieties, Broadway, Walham Green, S.W.6 Secretary, W. Lawrence. Directors, C. Haile (chairman), A. W. Bray, D. S. Cooper, and J. Williams. Registered June 1, 1897. Share capital, authorised and paid up, £20,000, in £1 shares. Loan capital. £12,000, in 6 per cent. first debentures. Reserve fund, £390. Financial year ends May 31. Average shvidend, 33 per cent. per annum. Dividends for the last five years: 1912-13, nil; 1913-14, nil; 1914-15, nil; 1915-16, nil; 1916-17, nil. Credit balance carried forward, £434, as against a debit balance of £452 brought in.

HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES.—HOUSES, Empire Palace, Mare Street, Hackney, E.8, and Empire Theatre, Shepherd's Bush Green, W.12. Office, Coissoum Buildings, St. Martin's Lane, W.C.2. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), Benjamin W. Broad, Henry J. Thomas, Walter Battle, John Davies-Williams, Registered December 8, 1900. Share capital, authorised and paid up, £95,000 in £45,000 6 per cent. cumulative and £50,600 ordinary £5 shares. Loan capital, £26,000 in 5 per cent. debenture stock. Reserve fund, £8,000. Financial year end December 31. Average ordinary dividend, 10% per cent., per annum. Ordinary dividend for the last five years: 1912, 5 per cent.; 1913, 7% per cent.; 1914, 5% per cent.; 1915, 7% per cent.; 1916, 5 per cent. Gross profits in 1916 was £10,610, as against £13,641 in 1915, and the net profit was £5,106, as compared with £8,501. Credit balance carried forward, £5,680. The company owns half the shares of the Alexandra Theatre, Stoke Newington, and of the Wood Green Empire, the other balves being held by Moss' Empires

HANLEY THEATRES AND CIRCUS.—Houses, Grand Theatre, Hanley, and Royal Theatre, Hanley. Office, Grand Theatre, Pall Mell, Hanley. Secretary, T. A. Grant. Directors, James E. Moxon (chairman), C. G. W. Elphinstone (managing), G. F. Elphinstone, and W. J. Moxon. Registered December 6, 1899. Share capital, authorised and paid up, £52,000, in £10,000 5 per cent. cumulative preference and £42,000 ordinery £1 shares. Loan capital, £18,000. Financial year ends December 1. Results are not made public. For the first seven years down to 1905-6 an average dividend of 6 per cent. per annum was paid on the ord nary shares.

HOLBORN EMPIRE.—House and office, Holborn Empire, High Holborn, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman), Charles Gulliver (managing), W. Battle. G. Dance, A. C. Peake, R. B. Stephens, and H. J. Thomas. Registered May 17, 1905. Share capital, authorised and paid up, £10,000, in £1 shares. Loan capital, £73,250, in 4½ to 5 per cent. mortgages. Results are not made public. All the shares are held by the London Theatres of Varieties.

Howard and Wyndham.—Houses, Lyceum Theatre, Edinburgh; Theatre, Royal, Edinburgh; Theatre, Royal, Edinburgh; Theatre Royal, Glasgow; King's Theatre, Glasgow; Tyne Theatre, Newcastle-upon-Tyne (leased). Office, 5, 86. Andrew Square, Edinburgh. Secretaries, Carter, Greig and Co. Directors, Michael Simons (chairman), F. W. Wyndham (managing), George T. Minshull (managing), and David Heilbron. Registered March 5, 1895. Share capital, authorised, E150,000 in 250,000 preference and 2100,000 ordinary £5 shares paid up, £30,000 preference and £70,000 ordinary shares. Loan capital, £7,500, in 3 per cent. debentures. Reserve fund, £42,500. Financial year ends February. Average ordinary dividend 103 per cent. in 1904, paid out of reserve to enable the shareholders to subscribe for a corresponding amount of new capital. Net profit and ordinary dividend for the last decade:—

Profit. Div.

		Profit.	Div.
		£	Per cent.
1907-08		12,611	15
1908-09		7.632	10
1909-10		7,401	10
1910-11		10.848	10
1911-12		9,597	10
1912-13		11,893	121
1913-14		13.323	124
1914-15		4.086	10
1915-16		7,546	10
1916-17		40.004	. 10
	0.000000000000		

Gross profits in 1915-16 was £20,290, as against £16,946 in the previous year. The ordinary dividend was maintained in 1914-15 by withdrawing £4,000 from reserves. Credit balance carried forward, £2,448. There has working arrangement with the Robert Arthur Theatres Company since 1912. The original share capital was £100,000, but this was increased to the present amount in 1904.

Leicester Palace Theatre.—Houses. Palace Theatre, Belgrave Gate, Leicester, and Floral Hall Picture Palace, Leicester, Office, Coliscum Buildings, St. Martin's Lane, W.C.2. Secretary, W. S. Gordon Michie. Directore, Oswald Stolt (chairman and managing). Walter Battle, Benjamin William Broad, and Henry J. Thomas. Registered June 13, 1990. Share capital, authorised and paid up, 234,000 in £5 shares. Loan capital, £20,000 in 5 per cent. debenture stock. Reserve fund, £4,000. Financial year ends December 31. Average dividend, 7 per cent. per annum. Dividend for the last five years 1912, 10 per cent.; 1915, 10 per cent.; 1916, 10 per cent.; 1915, 10 per cent.; 1916, 10 per cent. Gross profit for 1916 was £8,410, as against £10,481 for the preceding period, and the net profit was £3,924. as compared with £6,987. Credit balance carried forward, £6,602.

LONDON PAVILION.—House, London Pavilion, piccadilly, W.1. Office, 25, Charring Cross Road, W.C.2. Secretary, Liford Ibbetson. Directors, H. H. Weils (chairman), Henry Tozer, Walter Payne. Registered November 18, 1886. Share capital, authorised and paid up, £180,000 in £50,000 fo per cent. cumulative preference and £130,000 ordinary £5 shares. Loan capital, £25,000 in 5 per cent. debentures. Reserve fund, £9,500. Finacial year ends December 31. Average ordinary dividend, 8 per cent. per annum. Net profit and ordinary dividend for the last decade:—

	Profit.	Div.
	£	Per cent.
1907	 11,985	7
1908	 5,892	4
1909	 9,822	5
1910	 2,674	0.
1911	 3,577	0
1912	 8,959	3
1913	 7,027	3
1914	 5,561	$2\frac{1}{2}$
1915	 6,664	3
1916	 7,949	3

Gross receipts in 1916 were £49,124, as against 229,523 in the previous year. Credit balance carried forward, £3,374. Plans for considerable internal structural alterations to improve the auditorium and stage have been in contemplation for some time, but the war has so far stood in the way of their execution.

has so far stood in the way of their execution.

London Theatres of Varieties.—Houses, Holborn Empire, Kilburn Empire, Willedem Hippodrome, Islington Empire, Islington Palace, Shoreditch Olympia, Poplar Hippodrome, Balham Hippodrome, Clapham Grand Theatre, Woolwich Hippodrome, Putney Hippodrome, Rotherhithe Hippodrome, Ealing Hippodrome, Camberwell Palace, Richmond Hippodrome, London Palladium. Hammersmith Palace of Varieties, Ifford Hippodrome, Lewisham Hippodrome, Croydon Hippodrome, Lewisham Hippodrome, Croydon Empire, 242, High Holborn, W.C.1. Secretary, W. S. Gordon Michie Directors, Oswald Stoll (chairman), Charles Gulliver (managing), W. W. S. Gordon Michie Directors, Oswald Stoll (chairman), Charles Gulliver (managing), W. Battle, G. Dance, A. C. Peake, R. B. Stephens, and H. J. Thomas. Registered March 2, 1908. Share capital, authorised, £300,000 in £100,000 redinary £1 shares; paid up, £99,729 preference and £200,000 ordinary shares. Loan capital, £519,200 in £64,900 6 per cent. prior lien debentures, £98,500 5 per cent. first debentures, £125,000 5 per cent. second debentures, £69,875 loans, and £165,925 mortgages. Finan-269,875 loans, and £165,925 mortgages. Financial year ends March 31. Average ordinary dividend, 3½ per cent. per annum. The ordinary shares received 12 per cent. in each of the first two years—1908-09 and 1909-10—and 8 per cent. in the third—1910-11—but there has been no distribution since, and the preference interest is 28 per cent., or £30,924, in arrear. Gross profit in the first three years averaged £82,029, and met profit £30,513. Full results are not now made public. In 1916-17 gross profit amounted to £104,196, and net profit to £36,666. Credit balance carried forward, £70,664. The original share capital was £200,000, but it was increased to the present figure in 1910. Houses are owned directly or controlled by share-holding in subsidiaries, such ngure in 1910. Houses are owned directly or controlled by share-holding in subsidiaries, such as the Capital Syndicate—to which the London Palladium belonge—the Hammersmith Palace of Varieties, the Holborn Empire, the Palace (Woolwich), the Empire Palace (Poplar), the New Camberwell Palace, the Croydon Hippodrome, and the New Grand,

MANCHESTER HIPPODROME AND ARDWICK EMPIKE.—Houses, Hippodrome, Oxford Street, Manchester, and Empire, Ardwick Green, Manchester, Office, 23, York Placé, Edinburgh. Secretary, W. S. Gordon Michie. Directors. Oswald Stoll (chairman and managing), Benjamin William Broad, Walter Battle, Henry John Thomas, and John Davies-Williams. Registered June 18, 1903. Share capital, authorised and paid up, £90,000 in 5 shares. Loan capital, £26,922. in 5 per cent. debenture stock. Reserve fund, £11,420. Financial year could June 30. Average dividend 9 per cent. per annum. Dividends for the last five years: 1912-13, 12½ per cent.; 1913-14, 10 per cent.; 1914-16, 7½ per cent.; 1915-16, 9 per cent.;

1916-17,  $7\frac{1}{2}$  per cent. Gross profit for 1916-17 was £8,115, and net profit £3,685, as compared with £12,223 and £4,520 respectively in the preceding period. Credit balance carried forward, £5,455.

forward, £5,455.

Manchester Palace of Varieties, Oxford Street, and office, Palace of Varieties, Oxford Street, Manchester. Secretary, Jesse Hewitt. Directors, Peter Watson (chairman), Walter de Freee (managing), Joseph Eric Clegg, and William T. Hill. Registered January 18, 1889. Share capital, authorised and paid up, £70,000, in £1 shares. Loan capital, £38,060, in 5 per cent. debenture stock, Reserve fund, nil. Financial year ends June 30. Average dividend, 4½ per cent. per annum. Dividend for the last five years: 1912-18, 7½ per cent.; 1918-14, 5 per cent.; 1916-17, 10 per cent. Gross receipts in 1916-17 were £12,138, as against £11,639 in the preceding period, and the net profit was £6,759, as compared with £5,641. Credit balance carried forward, £6,500.

Metropolitan Theatre of Varieties.—

METROPOLITAN THEATRE OF VARIETIES.—
HOUSE, METROPOLITAN THEATRE OF TOSE
ROAD, W.C.2. Secretary, Ilford Ibbetson. Directors, Henry Tozer (chairman), Welter Payne, and Joseph Davis. Registered March 9, 1899. Share capital, authorised, £50,000, in £1 shares; paid up, £45,007. Loan capital, £61,500, in £80,000 5 per cent. debentures and £31,500 4½ per cent. mortgages. Reserve fund. £3,000. Financial year ends December 31. Average dividend, 6½ per cent. per annum. Dividend for the last five years: 1912, 5 per cent.; 1913, 5 per cent.; 1914, 4 per cent.; 1915, 5 per cent.; 1916, 5 per cent. Credit balance carried forward, £2,289. For the first twelve years down to 1910 gross profit everaged £27,813 and net profit £5,217 per annum. Full results are not now made public.

MIDDLESEX THEATRE OF VARIETIES.—House.

Full results are not now made public.

MIDDLESEX THEATRE OF VARIETIES.—House, Middlesex Music Hall, Drury Lane, W.C.2. Office, Coliseum Buildings, 8t. Martin's Lane, W.C.2. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), W. Battle, J. L. Graydon, and H. J. Thomas. Registered October I, 1910. Share capital, £50,020, in 50,000 ordinary £1 and £20 in deferred Is. shares paid up, £41,796 ordinary and £11 15s. deferred shares. Loan capital, £40,000, in £3,000 6 per cent. participating second debenture stock and £37,000 loam. Reserve Fund, nil-Financial year ends October 31: No dividend has yet been paid on the ordinary or deferred shares. Results are not now made public. The company was formed to acquire and rebuild the old "Mogul," and the new house was opened in October, 1911. On the first year's working there was a loss of £10,670. Gross profit in 1916-17 was £3,897, and net profit £741, as against £5,500 and £2,530 respectively in the preceding period. Debit balance carried forward £18,427. Debit balance carried forward £18,427.

Morton's.—Houses, Alexandra Theatre, Kingston-upon-Hull, and Grand Theatre, Kingston-upon-Hull, Office, Alexandra Theatre, Charlotte Streeti, Kingston-upon-Hull. Secretary, W. F. Morton. Directors, J. Downs, J. M. Harvey, G. Morton, W. Morton, W. F. Morton, and T. Wanless. Registered November 17, 1903. Share capital, £35,000, in £10,000 of per cent. non-cumulative preference and £25,000 ordinary £1 shares; paid up, £7,102 preference and £23,304 ordinary shares. Loan capital, £31,285, in 5 per cent. debentures. Financial year ends September. Results are not made public.

Moss' Empires .- Houses, Birmingham Empire: Grand Theatre, Birmingham; Summerhill Picture Palace, Birmingham; Bordesley Palace, Birmingham (let); Bradford Empire (let); Cardiff Empire; Cardiff Olympia; Edinburgh Empire; Operetta House, Edinburgh (let); Finsbury Park Empire; Glasgow Coliseum; Glasgow Empire; Grand Theatre, Glasgow (let); Metropole Theatre, Glasgow (let); Holloway Empire (let); Hull Palace; Leeds Empire; Liverpool Empire; Liverpool Olympia; London Hippodrome; Newcastle Empire; New Cross Empire; Newport Empire; Nottingham Empire; Theatre Royal, Nottingham (let); Sheffield Empire; Alexandra Theatre, Stoke Newington (joint interest with Hackney and Shepherd's Bush Empires); Stratford Empire; and Swansea Empire. Office, 23, York Place, Edinburgh. Secretary, William Thomson. Directors, William Houlding (chairman), Frank Allen (managing), Richard Thornton, and John Wishart Registered December 15, 1899. Share capital, authorised £1,060,000, in £500,000 ordinary £5 shares; issued and paid up, £478,785 preference and £560,000 ordinary shares. Loan capital, £353,952, in £332,855 4 per cent. debentures, £25,000 mortgages, and £8,507 bank advance. Reserve fund, £241,066, including £109,350 for debenture redemption. Financial year ends December 31. Average ordinary dividend, 8¶ per cent. per annum. Net profit and ordinary dividend for the last decade:—

	Profit.	Div.
	£	Per Cent.
	139,843	10
	70,448	9
************	52,669	. 5
	55,730	5
	42,217	5
**********	86,187	71/2
		10
		5
***********	87,108	7
***************************************	46,883	7
		£ 139,843 70,448 52,669 55,730 42,217 86,187 90,145 46,234 87,108

Gross receipts in 1916 amounted to £130,539, as compared with £187,037 in the previous year. In the former period £4,929 was written off on account of special expenditure on properties as against £29,638 in 1915. Credit balance carried forward, £22,822. The share capital was originally £1,000,000, but was raised to its present figure in 1903. The company owns half the shares of the Wood Green Empire, the other half being held by the Hackney and Shepherd's Bush Empires.

Newcastle and Gateshead Theatres.—
Houses, Grand Theatre, Newcastle-upon-Tyne, and Metropole Theatre, Gateshead. Office, 40, Westgate Road, Newcastle-upon-Tyne; Secretary, J. J. Gillespie. Directors, S. F. Davidson (chairman), T. Gillespie, and W. Maxwell. Registered July 23, 1897. Share capital, authorised and paid up, £31,000, in £1 shares. Loan capital, £11,948 in £10,416 5 per cent. first debentures and £1,552 loans. Reserve fund, nil. Financial year ends May. Ordinary dividend, 2½ per cent. per annum. No distribution since 1902-03. Debenture interest defaulted on in 1911, and receiver was discharged in following November. Theatres were transformed into music halls in 1904, but the result was so disastrous that they were reconverted into theatres the following year. Both houses are now leased.

New Tivoli.—House, Tivoli Music Hall, Strand, W.C.2. now dismantled. Office, 25. Charing Cross Road, W.C.2. Secretary, Ilford Ibbetson. Directors, Henry Tozer (chairman). H. H. Wells, and Walter Payne. Registered May 28, 1891. Share capital, authorised and paid up, \$270,000, in \$25 shares. Loan capital, \$2104,650, in \$244,650 6 per cent. debentures, and \$260,000 4½ per cent. mortgage. Reserve fund, \$21,746. Financial year ends June 30, but last accounts were made up to December 31. Average dividend, 12½ per cent. per annum. Net profit and dividend for the decade prior to the demolition of the hall:—

olition of	tne nan:-		
		Profit.	Div.
		£	Per cent.
1903-04		6,642	10
1904-05		3,614	6
1905-06		12,267	14
1906-07		12,908	12
1907-08		15,469	121
1908-09		13.579	.12
1909-10		10,852	10
1910-11			10
1911-12		6,418	8
1912-13		6,270	8

The hall was demolished at the end of 1913 owing to the widening of the Strand, and the accounts for 1913.14 showed an excess of expenditure over income of £6,205, which was written off the reserve fund. For the seventeen months to November 30, 1915, and for the thirteen months to December 31, 1916, there were deficits of £12,700 and £6,617 respectively, which were similarly liquidated. Owing to the war it has not been considered desirable to realise the valuable site in the Strand, and it is not yet possible to say what the future of the company will be when this is accomplished. A resolution to wind up was defeated in December, 1915.

North of England Theatres.—Houses, Theatre Royal, Chesterfield; Theatre Royal, Rotherham; Theatre Royal, Attercliffe, Sheffield. Office, King's Chambers, Angel Street, Sheffield. Secretary, E. P. Lawton. Directors, W. F. Smith (chairman), E. R. Taylor, and P. J. Menneer. Registered March 28, 1908. Share capital, authorised, £10,000, in £1 shares; paid up, £7,500. Loan capital, £8,093, in £6,847 5 per cent. first and £1,246 6 per cent. second debenture stock. Reserve fund, £2,164. Financial year closes end of September or beginning of October. Average dividend 3½ per cent. per annum. Dividend for the last five years: 1911-12, 2½ per cent.; 1912-13, 1 2-3 per cent.; 1913-14, mil; 1914-15, 5 per cent.; 1915-16, mil. Credit balance carried forward, £122.

OPERA HOUSE SYNDICATE.—House, London Opera House, Kingsway, W.C. Office, Coliseum Bul'dings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie Directors, Oswald Stoll (chairman and managing), W. Battle, B. J. Broad, J. W. McCraith, H. J. Thomas, D. J. Williams, and F. W. Wyndham. Registerd April 18, 1916. Share capital, authorised £44,000 in £1 shares. Paid up, £25,200. Loan capital, £83,000. Financial year ends Dec. 31. Results are not made public. Company acquired the London Opera House, built by Mr. Oscar Hammerstein, of New York, at a cost of over £200,000, and opened in (November, 1911. Mr. Hammerstein lost £45,000 in the first seven months, and leased the building to the London Opera House, formed in 1912, with a capital of £20,000 to run it. This concern bought the house in May, 1913, but closed down in the following November, and ultimately disposed of its interests to Mr. Stoll. The latter at first ran the place as a musicall, but in April, 1917, turned it into a picture palace "pending the return of normal business conditions after the declaration of peace."

Oxford—House, Oxford Music Hall, Oxford Street, W.L. Office, 25, Charing Cross Road, W.C.2. Secretary, Ilford Ibbetson Directors, Henry Tozer (chairman), H. H. Welle, and Walter Payne, Registered May 5, 1892. Share capital, authorised and paid up, £100,000, in £5 shares. Loan capital, £31,500, in £30,000 bank advance and £1,500 mortgage. Reserve fund, £3,329. Financial year ends April 30. Average dividend, 9½ per cent. per annum. Net profit and dividend for the last decade:—

La ous o cource	Gentadada 10	a vire it	
		Profit.	Div.
		£	Per cent.
1907-08		18,955	121
1908-09		17,860	111
		16,875	114
1910-11		16,442	11
1911-12	******	11,540	' . 9
	**********	12,173	. 9
1913-14		7,015	71
1914-15		5,884	5
1915-16		6.039	. 5
1916-17		*4,237	Nil.
	*Loss.		

tiross receipts in 1916-17 were £30,765, as against £39,820 in 1915-16. Credit balance carried forward, £1,117. The original share capital was £70,000, but was raised to the present figure in 1893.

PALACE THEATRE.—House, Palace Theatre of Varieties, Shaftesbury Avenue, W.C.2. Office, Garrick House, Lisle Street, W.C.2. Secretary, M. E. Benjamin. Directors, Alfred Butt (chairman and managing), J. L. Graydon, Eugene Clemetti, Frederick Hurdle, G. C. Wentworth-Fitzwilliam. Registered June 24, 1893. Share capital, authorised, £100,000, in £60,000 4 per cent. mortgage and £25,000 bank advance. Reserve fund, £50,000. Financial year ends July 26. Average dividend, 14 per cent. per annum. Net profit and dividend for last ten years:—

		Profit.	Div.
		£	Per cent.
1907-08		34,127	20
1908-09		15,405	15
1909-10	*********	22,336	20
1910-11			
1911-12		14,808	20
1912-13		21,986	20
1913-14		17,246	10
1914-15		15,502	10
1915-16		17,834	171
1916-17		11.605	3.0

Gross profit in 1916-17 was £19,338, as against £32,365 in the preceding year. Credit balance carried forward, £10,450. The original share capital was £200,000, but this was reduced to the present amount in 1896 by writing off £100,000, not represented by assets.

PORTSMOUTH EMPIRE PALACE.—House and office, Coliseum of Varieties, Edinburgh Road, Landport, Portsmouth. Scenetary, William Pratt. Directors, James Baggs (chairman), T. Saunders, P. E. White, and Capt. E. H. Warren-Wright. Registered June 17, 1890. Share capital, authorised, £30,000, in £10,000 6 per cent. cumulative preference and £20,000 ordinary £1 shares; paid up, £10,000 preference and £11,850 ordinary ethares. Loan capital, £20,000, in £10,000 6 per cent. and £10,000 5 per cent. debentures. Reserve fund, £1,500. Financial year ends December 31. Average ordinary dividend, 11\(\frac{1}{2}\) per cent. per annum. Dividend for the last five years: 1912, 2\(\frac{1}{2}\) per cent.; 1913, nil; 1914, nil; 1915, 6 per cent.; 1916. 6 per cent. Credit balance carried forward, £534.

ROBERT ARTHUR THEATRES COMPANY.—Houses, Royal Court Theatre, Liverpool; His Majesty's Theatre, Dundee; His Majesty's Theatre, Dundee; His Majesty's Theatre, Aberduan: Theatre Royal, Newcastle-upon-Tyne (leased); Theatre Royal, Nottingham (leased). Office, 5, St. Andrew Square, Edinburgh, Secretaries, Carter Greig and Co, Directors, Michael Simons (chairman), F. W. Wyndham (managing), Joseph Carr, Edward Compton, David Heilbron, Alexander M. Ogston, Morris Richardson, and G. G. Wadson, Registered May 27, 1897. Share capital, authorised and paid up, £10,000, in £60,000 6 per cent. cumulative preference and £40,000 ordinary £1 shares. Loan capital, £93,507, in £37,900 5 per cent. first debentures, £20,000 6 per cent. B debentures; £18,857 debenture stock, and £16,750 5 per cent. mortgages, Reserve fund, nil. Financial year ends April 30. Average ordinary dividend, 3 per cent, per annum. Net profit and ordinary dividend for the last ten years:—

years			
	· ·	Profit.	Div.
		£	Per cent.
1907-08		4,482	- 5
1908-09		5,279	Nil.
1909-10		*81	Nil.
1910-11		580	Nil.
1911-12		*4,174	Nil.
1912-13	· · · · · · · · · · · · · · · · · · ·	5,895	Nil.
1913-14	***************************************	568	. Nal.
1914-15	***********	5,884	5
1915-16	*********	724	Nil.
1916-17		3.570	Nil.
	*Loss.	.,	

Gross profit in 1916-17 was £14,991, as against £14,394 in the preceding period. Affairs were in such a bad way in 1912 that Mr. Robert Arthur retired from the board, and a working agreement was arrived at with Howard and Wyndham, under which that company took over the management. An arrangement was entered into with the creditors, and sundry losses and special disbursements were placed to a suspense account for liquidation in subsequent years. With additions, this suspense account has amounted to £30.898, and has been reduced by various recerves, debenture amortisation profits, and profit and loss surpluses to £6,062. The preference interest is in arrear 42 per cent., or £25,200. The outlook has steadily improved under the Howard and Wyndham control.

and Wyndham control.

Savoy Theatre and Operas.—House, Savoy Theatre, Strand, W.C.2. Office, Savoy Hotel. Strand, W.C.2. Secretary, L. S. Dawe. Directors, Rupert D'Oyly Carte and G. Reevessmith. Registered August 21, 1897. Share capital, authorised and paid up. £41,250, in £5 10s. shares. Loan capital, £80,000 4 per cent. first dehenture stock. Financial year ends October 31. Average dividend, 2\(\frac{1}{2}\) per cent. per annum. There has been no distribution since 1907-98, and since 1911-12 debenture interest has been satisfied partly in deferred warrants. Full results are not made public There was a loss of £253 in 1914-15, as against £639 in 1913-14. Debit balance carried forward in £1914-15, £11,615. The original capital was £75,000, and this was reduced to the present amount by writing off £33,750 not represented by assets.

THEATRE AND OPERA HOUSE, LEEDS.—House and office, Grand Theatre, Leeds, Secretary, James Milnes, Directors, F. J. Kitson (chairman), J. Hart (managing), H. H. Kitson, A. Ledgard, and R. M. Sagar-Musgrave, Registered May 12, 1876. Share capital, authorised, £50,000, in £50 shares; paid up, £24,600. Loan capital, £10,000. Financial year ends April 30 Average dividend since and including 1886, 4 per cent. per annum. Dividends

for the last five years known: 1910-11, 5 per cent.; 1911-12, 6 per cent.; 1912-13, 6 per cent.; 1913-14, 6 per cent.; 1914-15, 6 per cent. Full results are not made public.

THEATRE ROYAL, BIRMINGHAM.—House, Theatre Royal, New Street, Birmingham. Office, 9, Bennett's Hill, Birmingham. Secretary, Walter E. Alldritt. Directors, Harry Lewis (chairman), Tom B. Davis (joint managing), Philip Rodway (joint managing), William R. Cobay, Walter E. Alldritt. Registered December 11, 1903. Share capital, authorised, 227,500, fn £25,000 6 per cent. cumulative preferred ordinary and £2,500 deferred ordinary 10s. shares; paid up, £22,182 preferred, and £2,162 deferred ordinary shares. Loan capital, £27,200, in 5 per cent. first debentures. Reserve fund; nil. Financial year ends last week of February or first week of March. A first dividend of 6 per cent. was paid on the original preferred ordinary shares in 196-17 in cancellation of all arrears, and also 10 per cent. on both preferred and deferred ordinary shares as now constituted. Net profit in 1916-17 was £5,321, as against £3,401 in the preceding period. Credit balance carried forward £5,594. The share capital was originally £65,000, but was reduced to the present amount in 1917.

Theatre Royal Company, Manchester.—

amount in 1917.

THEATRE ROYAL COMPANY, MANCHESTER.—House, Theatre Royal, Peter Street, Manchester, Office, 38, Barton Arcade, Manchester, Office, 38, Barton Arcade, Manchester, Secretary, Charles E Marshall. Directors, Joseph J. Bolton (chairman), Affred K. Armitage, George Norris Midwood. Registered February 25, 1875. Share capital, authorised, 240,000, in £10 shares; paid up, £33,690. Loan capital, £26,000. Reserve fund, £2.000. Financial year ends August 4. Average dividend since and including 1882-88, 4 per cent. per annum. Dividend for the last five years; 1912-13, 6 per cent.; 1913-14, 6 per cent.; 1915-16, 6 per cent.; 1915-16, 6 per cent.; 1916-17, 4½ per cent. Gross receipts in 1916-17 were £4,186, as against £4,134 in the preceding period, and themet profit was £1,711, as compared with £1,912. Credit balance carried forward, £1,475. The theatre is leased to the United Theatres Company.

THEATRE ROYA!, DRURY LANE.—House and office, Theatre Roya!, Drury Lane, W.C.2. Secretary, B. H. Lindo. Directors, T. H. Birch- (chairman), Arthur Collins (managing), Lord George H. Loftus, Sidney Smith, and A. R. Stephenson. Registered May 28, 1897. Share capital, authorised, £125,000; paid up, £94,002. Reserve fund, £20,000. Financial year ends June 30. Average dividend, 10½ per cent. per annum. Net profit and dividend for the last decade:—

		£	Per cent.
		Profit.	Div.
1907-08		17,235	10
1908-09		7,111	10
1909-10		33,837	15
1910-11		14,061	15
1911-12		7,340	10
1912-13		9,509	10
1913-14		22,046	10
1914-15		*9,542	Nil.
1915-16		5,276	6 2-3
1916-17		*5,901	Nil.
	* Loss		

Gross profit in 1916-17 amounted to £7,639, as against £18,415 in the previous year. Credit balance carried forward, £617.

UNITED THEATRES COMPANY.—Houses, Prince's Theatre, Manchester, and Theatre Royal, Manchester (leased). Office, 8, Mount Street, Manchester. Secretary, C. W. Provis. Directors, J. Hart (chairman), T. H. Birch, J. S. Blair,

W. Rose, F. W. Wyndham. Registered June 14, 1898. Share capital, authorised, £100,000, in £50,000 5 per cent. cumulative preference and £50,000 ordinary £5 shares; paid up, £35,000 preference and £25,000 ordinary shares. Reserve fund, £10,000 Financial year ends March 31. Average ordinary dividend, 6\(\frac{6}{2}\) per cent. per annum. Ordinary dividend for the last five years: 1912-13, 10 per cent.; 1913-14, 10 per cent.; 1914-15, 5 per cent.; 1916-17, nil. There was a loss of £1,017 for 1916-17 as compared with a profit of £5,143 in the preceding period. Credit balance carried forward, £1,461.

ried forward, £1,461.

UNITED VARISTIES SYNDICATE.—Houses, East Ham Palace, High Street, East Ham, and Tottenham Palace, High Street, Tottenham. Office, £5, Charing Cross Road, W.C.2. Sceretary, IIfood Ibbetson, Directors, Henry Tozer chairman), Joseph Davis (managing), and Walter Payne. Registered May 19, 1906. Share capital, authorised, £38,000, in £1 shares; paid up, £35,169. Loan capital, £38,350, in £18,350 f per cent. first debentures and £20,000 mortgages. Financial year ends December 31. Average dividend, 42 per cent. per annum. Dividend for the last five years: 1912, nil; 1913, nil; 1914, nil; 1915, 4 per cent.; 1916, 4 per cent. For the first four years down to 1910 gross profit averaged £34,754 and net profit £3,588 per annum. For 1916 gross profit was £43,459 and net profit £1,423. Credit balance carried forward, £3,269.

VARIETY THEATRES CONSOLIDATED.—Houses. South London Palace, Southwark, S.E.1; Chelsea Palace of Varieties, King's Road, Chelsea, S.W.3; Euston Theatre of Varieties, Euston Road, N.W.1; and Waithamstow Palace, Walthamstow Office, 25, Charing Cross Road, W.C.2. Secretary, Ilford Ibbetson. Directors, Henry Tozer (chairman), Joseph Davis (managing), and Walter Payne. Registered August 12, 1904. Share capital, authorised, \$250,000, in £1 shares; paid up. £103,007. Loan capital, 277,350, in £36,500 5 per cent. debentures and £40,850 mortgages. Financial year ends September 30. Average dividend, 2½ per cent. per annum. There has been no distribution for the last seven years. For the past decade down to 1914 the average gross profit was £75,144, and the average net profit £5,037 per annum. In 1915-16 there was a profit of £82, as against £145 in the preceding period. Credit bahance carried forward, £2,009. Full results are not now made public.

Now made public.

VICTORIA PALACE.—House, Victoria Palace,
Victoria Street, S.W.I. Office, Garrick House,
Lisle Street, W.C.2. Secretary, M. E. Benjamin. Directors, Alfred Butt (chairman and
managing), J. A. E. Malone, and Frank Jay
Gould. Registered June 22, 1910. Share capital, authorised and paid up, £80,000, in 10s.
shares. Loan capital, £10,000, in 5½ per cent.
debentures. Reserve fund, £30,000. Financial
year ends November 5. Average dividend,
11½ per cent per annum. Net profit and dividend for the last six years:

l.	IOL f	ne i	ast,	MX.	years:	
					Profit.	Div.
					£	Per cent.
	1911-12	2	~~~		. 5,362	5
	1912-18	3			. 19,451	10
	1913-14	E			21,002	121
	1914-15				24.897	15
	1915-16	3			. 20.111	171
	1916-17				. 18,970	20

Gross profit in 1916-17 was £91.851, as against £92,506 in the preceding period. Net profit was smaller in the last two years, owing to excess profits duty. Credit balance carried forward, £15,794. In 1910-11 the hall was being constructed.

WARDEN.-Houses, Grand Opera House. Bel-

fast; and Royal Cinema, Belfast. Office, Glengall Place, Belfast. Secretary, J. M. McCann. Directors, S. C. Allen (chairman), Fred W. Warden (managing), Hugh C. Kelly, and W. McIdowie. Registered December 14, 1895. Share capital, authorised and paid up, £70,000, in £35,000 5 per cent. cumulative preference and £35,000 ordinary £5 shares. Loan capital, £200, in debentures. Reserve fund, £3,000. Financial year ends last week in January or first week in February. Average ordinary dividend, 4‡ per cent. per annum. Net profit and ordinary dividend for the last five years:—Profit. Div. £ Per cent.

		£ Per cent.
1912-13		5,660 6
1913-14		5,957 .7
1914-15		3,783
1915-16		$4,042$ $6\frac{1}{2}$
1916-17		2,808
Gross profit	in 1916-17 was	£3,949, as against

£5,858 in the preceding period. Credit balance carried forward, £1,219. The Royal Cinema is the Theatre Royal as reconstructed in 1915-16. WEST-END PLAYHOUSE.—House, West End Playhouse, St. George's Road, St. George's Cross, Glasgow. Office, 219, St. Vincent Street, Glasgow. Secretary, James R. Mackay, Directors, James Duff (chairman), Matthew Ballantine (managing), Richard Waldon, and F. A. Lumley. Registered December 8, 1911. Share capital, authorised, £30,000; paid up, £24,990. Loan capital, £16,885, in £2,360 10 per cent. and £2,525 5 per cent. debenture stock, and £12,000 heritable bond. Financial year ends April 30. No dividend has yet been paid. There was a profit in 1916-17 of £243, as against £235 in the preceding period, and at the close of 1916-17 there was a debit balance at profit and loss of £3,509. The company has a working arrangement with the Glasgow working arrangement with the Glasgow

# MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC, MUSICAL, AND VARIETY PROFESSIONS.

# LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Tuesday in February, March, May, June, October, and November. Installation in November.

Installation in Novemb	er.	Ovember.
OFFICERS	3, 1917-18	
R. Douglas Cox		W.M.
Rev. W. P. Besley, P.G.C	3	I.P.M.
Algernon Rose, L.R.		S.W. J.W.
E. A. Pickering		J.W.
E. A. Pickering Chas. Cruikshanks, P.A. Herbert Chenery, P.M., I Harry Locket.	G.Std.B.	Treasurer.
Herbert Chenery, P.M., I	L.B	Secretary.
Herbert Chenery, P.M., I Harry Locket M. D. Sanders E. W. Whitmore, P.M., I Geo. H. Dyball, P.M., W. L. Barrett, P.M., L.R. Tom Clare, P.M., L.R. Joseph Batten Casimiro McLaren		S.D.
M. D. Sanders		J.D.
E. W. Whitmore, P.M., I	ı.R.	D.C.
Geo. H. Dyball, P.M.		A.D.C.
W. L. Barrett, P.M., L.R.		Almoner.
Tom Clare, P.M., L.R.		Organist.
Joseph Batten		Ass. Organist.
Casimiro McLaren	***	I.G.
Bertram G. Iles	}	CL
Richard T. Maynard	}	biewards.
John Gilbert		Tyler.
PAST MASTERS.		G.L. RANK.
E. Stanton Jones	1870-1	
Charles Coote	1871 2	
John M. Chamberlin	1872 3	
James Weaver	1873-4	P.G.Std.B.
Edward Frewin	1874 5	
Charles S. Jekyll	1875-6	P.G.O.
William A. Tinney	1876 7	
Edward Terry	1877 8	P.G., Treasr.
George Buckland	1878 9	-
Edward Swanborough	1879-80	
Charles Wellard	1880 1	-
W. Meyer Lutz	1881-2	
John Maclean	1882 3	
Frederick Delevanti	1883-4	<u> </u>
Charles E. Tinney	1884 5	*****
William J. Kent	1885 6	
Henry J. Tinney	1886 7	
William Lestocq	1887 8	P.A.G.D.C.
Joseph Batten Casimiro McLaren Bertram G. Hes Richard T. Maynard John Gilbert PAST MASTERS. E. Stanton Jones Charles Coote John M. Chamberlin James Weaver Edward Frewin Charles S. Jekyll William A. Tinney Edward Terry George Buckland Edward Swanborough Charles Wellard W. Meyer Lutz John Maclean Frederick Delevanti Charles E. Tinney William J. Kent Henry J. Tinney William J. Kent Henry J. Tinney William Lestocq James D. Beveridge, L.R. T. de B. Helmes Alfred E. Bishop W. Sydney Penley J. Ed. Hambleton, L. R. Francis H. Macklin Charles C. Cruikshanks Samuel Jöhnson W. John Holloway Luigi Lablache		
L.R	188990	-
T. de B. Helmes	1890 1	
Alfred E. Bishop	1891 2	- 1
W. Sydney Penley	1892 3	P.G., Treasr.
J. Ed. Hambleton, L.R.	1893 4	
Francis H. Macklin	1894 5	Page 1
Charles C. Cruikshanks	1895 6	P.A.G.Std.B.
Samuel Johnson	1896 7	
W. John Holloway	1897 8	_
W. John Holloway Luigi Lablache Charles Blount Powell 1 James W. Mathews Algernon Syms, L.R.	1897— 8 1898— 9	_
Charles Blount Powell 1	899—1900	
James W. Mathews	1900 1	P.A.G.D.C.
Algernon Syms, L.R.	1901 2	and the same of th
Louis Honig Akerman May, L.R. Herbert Leonard Edward W. Whitmore,	1902— 3 1903— 4	
Akerman May, L.R.	1903 4	, princes
Herbert Leonard	1904— 5	
Edward W. Whitmore,		
_L.R	1905 6	,
E. H. Bull, L.R.	1906 7	atroppe
Herbert Chenery, L.R.	1907 8	
Ernest H. Paterson.,	1908 9	
Chris. Hilton	1909—10	
A. B. Tapping	1910-11	
Albert Le Fre, L.R	1911-12	-
Frank Lister	1912-13	
Edward W. Whitmore, L.R. L.R. E. H. Bull, L.R. Herbert Chenery, L.R. Ernest H. Paterson. Chris, Hilton A. B. Tapping Albert Le Fre, L.R. Frank Lister Tom Clare, L.R. W. E. Holloway Geo. H. Dyball	1913-14	
W. E. Holloway	1914-15	thereto.
Geo. H. Dyball	1915-16	et and the second

Rev. W. P. Besley ... Address of Secretary 1916-17 P.G.C.

Kensington, W.

78, Addison Gardens.

# CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November. Installation in June,

**OFFICERS**, 1917-18.

J. H. Kyley	4.0		M.E.Z.
A. P. Oxley			I.P.Z.
E. H. Paterson	10.0	0.0	H.
Tom Clare ,.			J.
Harry Nicholls			Treasurer.
Herbert Chenery			Scribe E.
Douglas Gordon			Scribe N.
A TO CLASHOR			P.S.
			1st A.S.
D Window Down alde			2nd A.S.
TO THE THEFT OF THE PARTY OF TH			D.C.
A. E. Stenning			Organist.
T 1 (711)	• •		Janitor.
John Gilbert	" · X	VHEN	O SPILL FOLL
D D			0 0 D
PAST PRINCIPALS.	IN	CHAIR	. G.C. RANK
James Weaver		1877	P.A.G.D.C.
James E. Hambleton		1896	2 1121 0112 101
77 500 4 42		1898	P.D.G.D.C.
James D. Beveridge, L.R.		1903	I.D.G.D.G.
Edward W. Whitmore	. 4	1908	
Clarence T. Coggin	0 0	1909	Appendix .

F. Stewart George A. Keen C. W. A. Trollope

Herbert Chenery

T. R. Robertson

78, Addison Gardens,

Kensington, W.

1914

1916

P.A.G.D.C.

.. Charity Rpve.

# LIVERPOOL DRAMATIC LODGE.

No. 1609.

Consecrated 1876.

Held at Masonic Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June, July, and December. Installation in October.

OFFIGERS, 1917-18.

William Crompton W	.M.
E. Haigh I.	P.M.
	.W.
	W.
	reasurer.
	ecretary.
	sst. Sec.
	D.
	D.
E. Baxter, P.P.G. S. of W D H. C. Arnold, jun	.C.
	rganist.
	st. Organist
	G.
Jas. A. Moore, H. Hildyard,	
J. Mulligan, T. W. McLean,	Ct 3 -
Thos. Pearse, Arthur Angers,	Stewarus.
Jas, Kiernan, Tom Wood, and	
Thos. Roberts	
W Dood . T	vlor

# Liverpool Dramatic Lodge—Continued.

	WHEN	
PAST MASTERS.	W.M.	G.L. RANK.
W. W. Sandbrook 1880		
W. Savage	1882	P.P.G., Treas.
J. Fineberg	1890	P.P.G.D.
H. Fineberg	1896	
E. Baxter	1898	P.P.G.S. of W.
H. C. Arnold	1901-2	P.P.G.D.
W. G. G. T. Hargreaves	1903	P.G.S.(I.O.M.)
J. J. Hewson		
T. R. Robertson	1905	***
R. T Palmer, P.M	1906-14	
W. D. Jones	1907	
J. Ball		
H. C. Arnold Jun	1912	
Frank M. Coker ("F	red	
Coles")	1913	
George Smith.	1915-16	-
O. E. B. Limbrick, 1620		-
T. Bush, 249		P.P.G.D.C.
Frank M. Coker ("Fi Coles") George Smith. O. E. B. Limbrick, 1620 T. Bush, 249 S. Haden Jones, 1299 G. B. Wright, 307		P.P.G.P.
G. B. Wright, 307		
B. Goffin, 3292		
R. Goffin, 3292 Edwin Haigh	1916-17	e-comp
Address of Secretary-	_	
100. Seel	Street, L	iverpool.

# DRURY LANE LODGE, No. 2127.

Consecrated 1885. Held at the Theatre Royal, Drur London, W.C., on the second Tues February, March, April, and November. Installation in February. Drury Lane, Tuesday in

OFFICERS, 1917-18	
J. C. Harker, L.R	W.M.
Dr. W. Wilson, L.R.	I.P.M.
E. T. Pryor	S.W.
A. Steffens Hardy	J.W.
Rev. W. Cree, P.P.G. Chap	Chaplain
T. Catling, P.A.G.D.C	Treasure
J. Powell, P.A.G. Reg	Secretary
J. A. Myer	S.D.
R. Northcott	J.D.
A. G. Neville, P.G.D	D.C.
Frank Braine	Almoner
H. Kendal Grimston	Organist
A. E. Stenning	I.G.
Albert Ward, Lieut. Comdr. J.	
Powell, R.N., Capt. H.Roundell	Stewards
Greene, Shad Frost, and P	500 64 66
G. G. Howitt	en 1
E. J. Nesbitt	Tyler.
WHEN	
PAST MASTERS. W.M.	
	P.G.W.
Bir Augustus Harris 1887	
	P.G.W.
Adm. Sir E. A. Inglefield 1889	P.G.W.

DIT HEILTY A. INNACS (L)	uru		
Mayor)		1890	P.G.W.
James Fernandez	1	1891	P.A.G.D.C.
Sir S. B. Bancroft		1892	P.G.D.
Harry Nicholls		1893	P.G.Std.B.
Thomas Catling		1894	P.A.G.D.C.
Oscar Barrett		1895	
		18961	
Henry Neville		1897	P.A.G.D.C.
Canald Marmali		1898	P.A.G.D.C.
		1899	P.G.D.
Guy Repton	**		
Lionel Rignold		1900	L.R.
J. H. Barnes		1901	
Luigi Lablache		1902	L.R.
Albert G. Neville		1903	P.G.D.
A. Rashleigh Phipps		1904	***
	2.4	1905	· -
Clarence T. Coggin		1906	A. G. Supt. W.
S. H. Tatham Armitage		1907	P.G.D.
		1908	P.A.G.Reg.
James Powell	0.0		
Rt. Hon. Lord Athlumi	ney		P.G.W.
Bedford McNeill		1919}	L.R.
Bedford McNeill		TOT.)	P.P.G.D.Stffs

# Drury Lane Lodge-Continued.

	WHEN
PAST MASTERS.	W.M. G.L. RANK
A. Blomfield Jackson	1911 L.R.
Col. H. Walker	1912 P.G.S.B.
Blake Adams	1913
W. Bruce Smith	1914 —
J. H. Ryley	1915 L.R.

Address of Secretary-

34, Essex Street.

Strand, W.C.

# MANCHESTER DRAMATIC LODGE, No. 2387.

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Manchester, on the fourth Thursday in January, February, March, April, May, June, September, October, and November.

Installation in April.

## OFFICERS, 1917-18.

MI a. Tenon		VV.IM.
F. Green		I.P.M.
Manby Willson		S.W.
F. Thorp		J.W.
F. Thorp Chas. Swinn, P.P.G.D.		Treasurer.
J. Butterworth, P.P.G.S.	wd.B	Secretary.
A. E. Wait		Acting Sec.
Ernest Catling		S.D.
George Ashton		J.D.
J. J. Bennett		D.C.
H. C. Roberts		A.D.C.
J. Butterworth		Almoner,
Nelson Firth		Organist.
Ellis Bennett		I.G.
F. Blackhurst, J. Chap	man. Ft. )	
Ogden, M. Solomons, B	. Rhodes	Stewards.
E. Roberts, Prov.G.T.		Tyler.
	WHEN	Prov.
PAST MASTERS.*		
		G.L. RANK.
Chas. Swinn	1895	P.P.G.J.D.
Chas. Swinn John Butterworth	1895	
Chas. Swinn John Butterworth J. Pitt Hardacre	1895 1900 1901	P.P.G.J.D. P.P.G.Swd.B.
Chas. Swinn John Butterworth J. Pitt Hardacre	1895 1900 1901 1902	P.P.G.J.D.
Chas. Swinn John Butterworth J. Pitt Hardacre T. Ll. Marsden Harry S. Greenwood, P	1895 1900 1901 1902 .P. (1903	P.P.G.J.D. P.P.G.Swd.B.
Chas. Swinn John Butterworth J. Pitt Hardacre T. Ll. Marsden Harry S. Greenwood, P G. Organist	1895 1900 1901 1902 .P. (1903	P.P.G.J.D. P.P.G.Swd.B.
Chas. Swinn	1895 1900 1901 1902 .P. 1903 1904	P.P.G.J.D. P.P.G.Swd.B.
Chas. Swinn	1895 1900 1901 1902 .P. (1903 1904 1906	P.P.G.J.D. P.P.O.Swd.B. P.P.G.J.D. ——————————————————————————————————
Chas. Swinn	1895 1900 1901 1902 .P. (1903 1904 1906 1907	P.P.G.J.D. P.P.G.Swd.B.
Chas. Swinn	1895 1900 1901 1902 .P. 1903 1904 1906 1907 1909	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.
Chas. Swinn	1895 1900 1901 1902 .P. 1903 1904 1906 1907 1909 1910	P.P.G.J.D. P.P.O.Swd.B. P.P.G.J.D. ——————————————————————————————————
Chas. Swinn	1895 1900 1901 1902 .P. (1903 1904 1906 1907 1909 1910 1911	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.
Chas. Swinn	1895 1900 1901 1902 .P. 1903 1904 1906 1907 1909 1910 1911 1912	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.
Chas. Swinn John Butterworth J. Pitt Hardacre T. Ll. Marsden Harry S. Greenwood, P G. Organist. Nelson Stokes Phillip Joseph James J. Bennett Arthur E. Wait S. Fielder Tom Cook John Bentley Peter Lawton.	1895 1900 1901 1902 .P. 1903 1904 1906 1907 1909 1910 1911 1912 1880	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.
Chas. Swinn John Butterworth J. Pitt Hardacre T. Li. Marsden Harry S. Greenwood, P G. Organist Nelson Stokes Phillip Joseph James J. Bennett Arthur E. Wait S. Fielder Tom Cook John Bentley Peter Lawton Manby Willson	1895 1900 1901 1902 .P. (1903 1904 1906 1907 1909 1910 1911 1912 1880 1913	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.
Chas. Swinn John Butterworth J. Pitt Hardacre T. Li. Marsden Harry S. Greenwood, P G. Organist Nelson Stokes Phillip Joseph James J. Bennett Arthur B. Wait S. Fielder Tom Cook John Bentley Peter Lawton Manby Willson H. C. Roberts	1895 1900 1901 1902 1903 1904 1906 1907 1909 1910 1911 1880 1913 1914	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.
Chas. Swinn John Butterworth J. Pitt Hardacre T. Li. Marsden Harry S. Greenwood, P G. Organist. Nelson Stokes Phillip Joseph James J. Bennett Arthur E. Wait S. Fielder Tom Cook John Bentley Peter Lawton. Manby Willson H. C. Roberts	1895 1900 1901 1902 .P. (1903 1904 1906 1907 1909 1910 1911 1912 1880 1913	P.P.G.J.D. P.P.G.Swd.B. P.P.G.J.D.

\* At present Members of the Lodge.

Address of Secretary-

F. Green

NK. 28.

47, Clifton Road,

Prestwich, Manchester.

## GREEN ROOM LODGE, No. 2957.

Consecrated 1903.

Held at the Imperial Restaurant, 60, Regent Street, Lendon, W., on the first Friday in April, May, June, November, and December. Installation in May.

# Green Room Lodge-Continued.

OFFICER	S, 1917-18	3.
A. E. George		W.M.
A. E. Raynor		I.P.M.
		S.W.
A. A. Harris	**	J.W.
Rev. W. P. Besley, P.G.	Chap	Chaplain.
Harry Nicholls, P.M., P.O.	Latd.Br.	Treasurer.
J. H. Ryley, P.M., L.R.	** **	Secretary.
Charles Doran		S.D.
Frederick Ross		J.D.
W. Lestocq, P.A.G.D.C.		D.C.
S. Major Jones	6 × × 1	Almoner.
Lewis Sydney		Organist.
Leslie Stiles		I.G.
Henry Ainley		1st Steward.
Hubert Harben		2nd Steward
F. J. Arlton		3rd Steward
E. Spencer Gearch		4th Steward
E. J. Nesbit		Tyler.
	WHEN	- 0
PAST MASTERS.	W.M.	G. L. RANK
Harry Nicholls	1903 - 4	P.G. Std. B.
J. D. Beveridge, L.R	1904 5	
Gerald Maxwell.	1905 - 6	P.A.G.D.C.
Herbert Leonard	1906 7	
Akerman May, L.R	1907-8	
E. H. Bull, L.R	1908-9	_
Charles Macdona, L.R.	1909-10	
Hubert Willis	1910-11	100
J. H. Ryley, L.R	1911-12	0.000
Blake Adams (deceased)	1912-13	
E. Vivian Reynolds	1913-14-	-15 ' —
Douglas Gordon	1915-16	attend
A. E. Raynor	1916-17	

Address of Secretar 216, Portsdown Road, W.9.

# LYRIC LODGE, No. 3016.

Consecrate i 1904.

Held at the Imperial Restaurant, Regent Street, London, W., on the fourth Saturday in February, March, October, and November. Installation in February.

OF	FIC	ER	S. I	917	-18.

Charles E. White		W.M.
J. H. Willey		I.P.M.
H. J. Barelay		8.W
G. H. Baker		J.W.
Rev. Chas. E. L. Wrigh		0000
P.G.D.		Chaplain.
J. Stovell, P.M., P.P.G.D	Surrey	Treasurer.
G. H. E. Goodman, L.R.	P.M	Secretary.
Fred de Lara		S.D.
Sm. 202 Ct. 3.2		J.D.
Tom Clare, L.R., P.M.		D.C.
		A.D.C.
		Almoner,
W. E. Manaton	-11 11	Organist.
Alfred Hill		I.G.
Ernest H. Shields, Georg	e Gower.	Stewards.
Geo. Wilkie, and R. W		Stewards.
J. Bailey, L.R.		Tyler.
	WHEN	
PAST MASTERS.	W.M.	G.L. RANK
W. S. Penley	1904 5	P.G. Treasr
Joseph Harrison	1905 6	P.A.G.D.C.
Charles Bertram	1906 7	2,11210,101
J. A. Stovell	1907 - 8	- Time
Sir George Pragnell	1908-9	, and
P. A. Ransom	1909-10	* mean
Tom Clare	1910-11	4750
Harry T. Dummett	1911-12	-
G. H. E. Goodman	1912-13	
Wilson James Lakeman	1913-14	****
T	3024 35	

Address of Secretary-44, Bedford Row, W.C.

1915

D. Lorne Wallet Thos. F. Noakes J. H. Willey

# LYRIC CHAPTER, No. 3016.

Consecrated 1910.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the third Saturday in January, March and November.

Installation in January.

### OFFICERS "ELECT." 1917-18.

0				
Alfred Hill				M.E.Z.
G. H. E. Goodman		6.		I.P.Z.
				H.
				J.
J. A. Stovell				Treasurer.
G. H. E. Goodman				Scribe E.
W. Lorne Wallet	,			Scribe N.
Fred de Lara				P.S.
Algernon Fox				1st A.S.
				2nd A.S.
Tom Clare, P.Z.		0.0		D.C.
A. E. M. Nickolds				Organist.
James Lake				Steward.
J. Bailey				Janitor.
PAST PRINCIPALS.				HEN IN CHAIR.
Tom Clare				1910-11-12
John A. Stovell				1912-13
P. A. Ransom				191314
Thos. F. Noakes				191415
J. H. Willey		9.02		1915-16
G. H. E. Goodma				1916-17
Address of Scribe	e E			
		44, Be	dior	Row, W.C.

# ORCHESTRAL LODGE, No. 3028.

Consecrated 1904.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Thursday in March, May, September, and December. Installation in March.

### OFFICERS, 1917-18.

Edwin F. James, P.M., P.P.G.O.	
Surrey W.M.	
Charles Appleford I.P.M.	
Cecil Dorling S.W.	
Victor Watson J. W.	
John Solomon Treasure	
George F. Smith, P.G.O Secretary	
Thomas R. Busby, P.Dep.G.O D.C.	
Jesse Stamp S.D.	
Charles Fairweather J.D.	
Frank Stewart, P.M., L.R A.D.C.	
Frank Reade Organist.	
John Eyre I.G.	
A. E. Hall, Harry Jackson, and Stewards	
R. Blackburn	
R. B. Whiteman Tyler.	
WHEN	
PAST MASTERS. W.M. G.L. RANK	
PAST MASTERS. W.M. G.L. RANK Thomas R. Busby . 1904—5 { P.Dep.G. Organist. P.G. O. P. P.G. O. P.	
Thomas R. Busby . 1904 - 5 Organist.	
George F. Smith P.G.O.	>
George F. Smith	anist
W. A. Sutch 1906 - 7 -	
Frank Stewart, L.R 1907-8	
James Breeden 1909-10	
Edward W. Whitmore,	
L.R	
Frank James, L.R 1911-12 -	
Robert Gray 1912-13 -	

Bonham Road, Brixton Hill, S.W.

W. Silvester ... H. Vander Meerschen.. Herbert Goom ...

1913-14 1914-15

1915-16

1916-17

# ORCHESTRAL CHAPTER, No. 3028.

Consecrated 1906.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the third Friday in April, June, and December.

Installation in April.

### OFFICERS, 1917-18.

Walter Morrow				M.E.Z.
William Silvester	r:			I.P.Z.
David Beardwell,	P.G.O.			H.
Charles Applefor			- : .	J.
Thomas R. Busby	7, P.G.C	), /	4 9	Treasurer.
George F. Smith,				Scribe E.
Cecil Dorling				Scribe N.
Frank Moore				P.S.
Jesse Stamp	1.00 1			1st A.S.
Victor Watson			4.0	2nd A.S.
J. Whiteman				Janitor.
		XXI	www.aa	

	WHEN	,
PAST PRINCIPALS.	IN CHAIR.	G.C. RANK.
Thomas R. Busby	1906-7	P.G.O.
J. Edward Hambleton	1907 8	
Albert E. Rowarth	1908-9	
Frank Stewart	1909-10	. make
Edward Whitmore	1910-11	
H. G. Hambleton	1911-12	w
Robert Gray	1912-13	Towns .
Edwin F. James	1913-14	-
Frank G. James	1914-15	-
William Silvester	191516	
Do. do.	1916-17	

Address of Scribe E .-

" Seabourne," Bonham Road,

Brixton Hill.

# CHELSEA LODGE, No. 3098.

Consecrated 1905.

Held at the Town Hall, Chelsea, London, S.W., on the third Friday in March, April, May, June. July, August, September, and October.

Installation in May.

ATTENDED TO SALE SA	
OFFICERS, 1917-18.	
Douglas White	W.M.
Henry W. J. Church (Hal Chapter)	I.P.M.
Ernest Smith (Erne Chester)	8.W.
William J. Wells (Frank Hardie)	J.W.
G. H. Dyball	Chaplain.
Wolfe S. Lyon, P.A.G.P	Treasurer
C. J. Doughty.	Secretary
Harold G. Hickmott (Harold	
	S.D.
Finden)	J.D.
Harry Bawn, P.M., L.R.	D.C.
W. H. Hitch, P.M.L.R.	
Henry W. May	Organist.
James E. Young (Jimmie Athlone)	I.G.
Amandus C. Linden, Ernest A.	
Warsaw, A. D. Toledano (Alfred	
Daniels), and J. B. H. Green	- Stewards.
(Bruce Green)	
J. H. McNaughton	Tyler.
at Michael and The Control of the Co	23101.

(Bruce Green)	/	
J. H. McNaughton		Tyler.
	WHEN	
PAST MASTERS.	W.M.	G.L. RANE.
James W. Mathews	1905-6	P.A.G.
Albert Le Fre	1906 7	-
Theodore Schreiber	1907— 8	
Henry Coutts	1908 9	
Walter H. Hitch	1909-10	_
Harry Bawn	1910-11	
Walter F. K. Walton	1911—12 1912—13	700
George H. Dyball Ernest T. R. Lester	1913-14	_
W. H.Roberts (Atlas)	1914-15	_
	1915-16	
H. W. J. Church	1916 -17	

Address of Secretary-

3, Whittingstall Mansions,

Fulham, S.W.

# CHELSEA CHAPTER, No. 3098.

Consecrated 1907.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Friday in March, June, September, and November.

Installation in June.

### OFFICERS, 1917-18.

	M.E.Z.
	I.P.Z.
	H,
	J.
.C	Treasurer.
	Scribe E.
	Scribe N.
er)	P.S.
	1st A.S.
	2nd A.S.
ie)	D.C.
a's "	Organist.
Douglas	
Young	Stewards.
	Janitor.
	. G.C. RANI
	P.A.G.D.C
	I.A.U.D.C
	7
1010-11	
	c

Address of Scribe E .-

1916-17 3, Whittingstall Mansions, Fulham, S.W.

# BOHEMIAN LODGE, No. 3294.

Consecrated 1908.

Held at Masonic Hall, Oliver Street, Birkenhead, on the fourth Friday in January, February, March, April, May, September, Ootober, and November. Installation in May.

### OFFICERS 1017 10

OF FICEING, 1311-10.	
Fred. A. Parker	I.P.M.
A. N. McLeod	
W U Linich	Ohamlain
W. J. Kerr, P.P.G.W., P.P.G. Treas. (W. Lancs.)	Treasurer.
R. E. Goffin P.P.G.P., Ches	Secretary.
T. Pearse	
Geo. Wilkie	J.D.
Dr. H. Keays Bentley, P.P.G.W.	D.C.
George Mathison	A.D.C.
J. G. Agamozong Lawson	Almoner.
J. F. Swift, P.P.G.W., P.P.G.O	
Robert Linaker	
Arthur Richards	1.G.
A. Warrington, S.S., Louis Best, J.S., Ronald Edge, 1st Asst.	Stewards.
John Scott, P.P.G.S. of W. West Lanes.	Tyler.
	Charity Rps

# Bohemian Lodge—Continued.

Officers-Continued.

		WHEN	
PAST MASTERS.		W.M.	G.L. RANK.
A. J. Shelley-Thon	np-		P.P.G.W.,
son		1908 - 9	Cheshire.
H. R. Romer	• •	1909—10	P.P.G.D., Cheshire.
W. S. Tafner		1910-11	P.P.A.G.D.C.
Henry Mathison		1911—12	D
M. Keays Bentley		1912-13	P.P.G.W., Cheshire.
Wm. Jones		1913-14	
R. E. Goffin		1914—15	P.P.G.Pursvt. Cheshire.
Geo. Mathison		1915—16	
Frank Weston		1916-17	
Address of Secreta:			
8, Picker	ing :	Road,	
	Ne	w Bright	on, Cheshire.

# PROSCENIUM LODGE, No. 3435.

Consecrated 1910.

Held at the Town Hall, King's Road, Chelsea, S.W., on the first Tuesday in March, April, May, June, July, August, September, and October. Installation in March.

OFFICERS, 1917-18.

Benjamin J. Whiteley	.AA .TAT.
Stanley Palmer ,	I.P.M.
Phineas Headworth (Fred Lyster)	8.W.
William Dufton	J.W.
Wolfe S. Lyon, P.A.G.P	Treasurer.
C. J. Doughty, P.M. L.R	Secretary.
Sydney F. Haines (Sidney Lyndon)	8.D.
Reginald H. S. Roberts	J.D.
G. H. Dyball	D.C.
Albert Le Fre, P.M., L.R	Almoner.
Fred W. Allwood	Organist.
Francis E. M. Stephens (Douglas	
Stuart)	I.G.
Arthur M. Were, Gustavus G. W.	
Blackie (Gus W. Blake), E. J. S.	d
Stephens (Stanley J. Damerell),	- Stewards.
and Com I Morton	
J. H. McNaughton	Tyler.
J. H. McNaughton	WHEN W.M.
Albert Le Fre	1910-11
W. H. Roberts (Atlas)	1911—12
W. H. Roberts (Atlas) Chas. J. Doughty	1912—13
William Jas. Wells (Frank Hardie)	1913-14
George A. Keen	191415
Harry Bawn	1915-16
Stanley Palmer	191617
Addward of Sperotory	
3, Whittingstall Ma	ngiong
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# DRAMATIC MARK LODGE, No. 487.

Fulham, S.W.

Consecrated 1895.

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November and December. Installation in December.

OFFICERS, 1917-18.

OFF	LICE	NO, 19.	11-10	•
Douglas Gordon				W.M.
Will Sparks				I.P.M.
W. H. Roberts				s.w.
A. H. Hunt		199		J.W.
		0.01		M.O.
E. Vivian Reynold	ds			8.0.
Cecil Burton	4.4			J.O.
Rev. C. E. L. Wrig	ght			Chaplain.
Charles Cruikshan	iks, F	P.M.		Treasurer.
Clarence Sounes				Reg. of Marks

# Dramatic Mark Lodge-Continued.

OFFICERS-Continued.

01110	ELLE	-Concinue	
Will Sparks			Secretary.
Albert Collings			S.D.
W. J. C. Nourse			J.D.
A. M. Latham			D.C.
Joseph Batten	0.0	8-6" 8.9	Organist.
James Sharp	**		I.G.
			1st Steward.
George Harvey			2nd Steward.
F. Banchini.	9.0	** **	Tyler.
PAST MASTERS.			G.L. RANK.
Harry Nicholls		1895— 6	P.G.Std.B.
Rev. C. E. L. Wrigh	35	1896 7	P.G.C.
Charles Cruikshank		1897 8	A.G.D.C.
W. A. Tinney		1898 9	-
		18991900	P.G.Std.B.
H. G. Danby	n 'n	1900 1	porte
W. J. Holloway	0.0	1901— 2	gertree
Herbert Leonard		1902 3	-
Thomas Fraser		1903 4	P.G., Treasr.
E. H. Paterson		1904— 5	J - man
The Rt. Hon. the L	ord	)	
Athlumney		1905— 6	P.G.W.
A. G. Duck (D.M.)		)	
Clarence T. Coggin	3,0	1906 7	Magnet .
J. E. Hambleton	00.	1907 8	Warren .
G. A. Keen		1908 9	
W. J. Keen	<b># 0</b>	190910	-
W. Hotten George	n 4,	191011	
Chris Hilton		1911-12	
James Powell	* *	1912 -13	
J. H. Ryley		191314	_
Alfred Ellis		191415	,
Tom Clare		1915 - 16	against .
Will Sparks	• •	1916—17	849-0

Address of Secretary-

32, Walbrook, E.C.

# DRAMATIC LODGE OF ROYAL, ARK MARINERS, No. 487.

Consecrated 1901.

Held at Mark Masons' Hall, Great Queen Street, London, on the first Thursday in the months of January, April and October in every year, and at such other periods as the W.C.N. for the time being shall appoint.

Installation in April.

OFFICERS 1917-18

OF.F.	ICER	8, 191	17-18.	
A. M. Latham				W.C.N.
Dr. J. J. Pitcairn				I.P.C.N.
James Sharpe				s.w.J.
F. H. Buckmaster				J.W.S.
W. Sparks				Treasurer.
James Powell				Scribe.
Cecil Burton	44.7	819		D.C.
W. E. Lincoln				S.D.
Tom Clare				J.D.
A. E. George >.		26		Guardian.
G. A. Keen				Steward:
F. Banchini	4.5			Warder.
a - arminorables				
				HEN IN CHAIR
PAST COMMAND	ERS.		W	2007 0
PAST COMMAND Charles Cruikshan	ERS.		Wı	1901 2
PAST COMMAND Charles Cruikshan Harry Nicholls	ERS.		W	1901— 2 1902— 3
PAST COMMAND Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig	ERS.		Wi	1901— 2 1902— 3
PAST COMMAND Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard	ks		Wi	1901— 2 1902— 3 1903— 4 1904— 5
Past Command Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard Thomas Fraser	ks		WI	1901— 2 1902— 3 1903— 4 1904— 5 1905— 6
PAST COMMAND Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard	ks		Wi	1901— 2 1902— 3 1903— 4 1904— 5 1905— 6
PAST COMMAND Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard Thomas Fraser	ks		Wi	1901— 2 1902— 3 1903— 4 1904— 5 1905— 6 1906— 7 1907— 8 1913—14
Past Command Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard Thomas Fraser A. M. Scarff	ks		Wi	1901— 2 1902— 3 1903— 4 1904— 5 1905— 6 1906— 7 1907— 8 1913—14 1914—15
Past Command Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard Thomas Fraser A. M. Scarff Chris Hilton	ks		Wi	1901— 2 1902— 3 1903— 4 1904— 5 1905— 6 1906— 7 1907— 8 1913—14 1914—15 1915—16
PAST COMMAND Charles Cruikshan Harry Nicholls Rev. C. E. L. Wrig Herbert Leonard Thomas Fraser A. M. Scarff Chris Hilton W. H. Roberts	ks		Wi	1901— 2 1902— 3 1903— 4 1904— 5 1905— 6 1906— 7 1907— 8 1913—14 1914—15 1915—16

Address of Scribe—
34, Essex Street,

Strand, W.C.

# CIRCUITS.

# WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

BACON'S PICTURE PALACES .- 143, Charing Cross Road, London, W.C.

FOSTOCK TOUR.—Headquarters, Exhibition Hall, Glasgow. Telephone: 498 Douglas. Wires: "Bostock, Glasgow."

BROADHEAD TOUR.—Hulme Hippodrome, Manchester, General District Manager, Mr. H. Winstanley, Telephones: 5928 and 5929 City, Wires: "Broadheads, Manchester."

EDWARDES (T. ALLAN) TOUR .- Grand Theatre, Derby. Telephone: 193.

HAMILTON AND HUGHES TOUR .- Co-operative Hall, Crewe.

HAMILTON'S PICTURE PALACES .- 213, Buchanan Street, Glasgow.

KENNEDY TOUR.—Empire, Smethwick. Telephone: 127 Smethwick. Telegrams: "Kennedy, Smethwick."

LONDON THEATRES OF VARIETIES, LTD.—Managing Director, Mr. Charles Gulliver, Holborn Empire Buildings, High Holborn, W.C. General Manager, Mr. Harry Masters, Telephones: 9870—9875 Gerrard, Wires: "Randvoll, London," and "Barrasford, London,"

MACNAGHTEN VAUDEVILLE CRCUIT, LTD.—Provinces: King's Chambers, Angel Street, Sheffield. Telephone: 3449. Wires: "Macnaghten, Sheffield." London: Oakley House, Bloomsbury Street, London, W.C. Telephone: 9167 Gerrard. Wires: "Cirvaumae, London."

MIDLAND ELECTRIC THEATRES CO.—Empire Palace, Shirebrook Telephone: 54 Mansfield. Wires: "Ruggins, Shirebrook."

MOSS EMPIRES, LTD.—Cranbourn Mansions, Cranbourn Street, London, W.C. Telephone: 1050 Gerrard. Wires: "Twigsome, London."

PICKARD'S PICTURE PALACES .- 115. Trongate, Glasgow.

POCLE'S THEATRES, LTD.—146, Westgate, Gloucester, Telephone: 176 Gloucester, Telegrams: "Myriorama, Gloucester."

THE "C. W." POOLE'S ENTERTAINMENTS.—146. Westgate, Gloucester. Telephone: 176 Gloucester. Telegrams: "Dates, Gloucester."

PRINGLE'S PICTURE PALACES, LTD.—Flm Row, Leith Walk, Edinburgh. Telephone: 288 Central.

ROGERS, STANLEY, TOUR.—Messrs. Arthur Stoker and Co., Waterloo Chambers, Bath Lane, Newcastle.

STOLL TOUR.—Coliseum Buildings, St. Martin's Lane, W.C. Artists' Department. Negotiations: Mr. A. D. Davies. Dates: Mr. Llewellyn Johns. Telephone: 7545 Gerrard. Wires: "Oswastoll, Westrand, London."

SYNDICATE TOUR.—25, Charing Cross Road, London, W.C. Booking Manager: Mr. Leon Zeitlin. Telephone: 2619, 5654, and 5655 Gerrard. Wires: "Mimesis. London."

THOMPSON TOUR.—Gleveden, Linthorpe, Middlesbrough, Telephone, 186, Linthorpe, Telegrams: "Biotint, Middlesbrough."

VARIETY THEATRES CONTROLLING CO., LTD. (De Frece, Barrasford Tours, etc.).—Randvoll House, 15, Bedford Street, Strand, W.C. Booking Manager, Mr. Archie Parnell. Telephone, 9870 to 9875 Gerrard. Wires: "Yellit, London."

VINT TOUR.-142, Long Acre. London, W.C. Telephone: 9549 City. Telegrams: "Vinticon, London." Booking Manager: James J. Welch.

WARD TOUR.—Weymouth House, Salisbury. Telephone: 262 (two lines). Telegrams: "Albany Ward, Salisbury."

WILLMOT TOUR.—33, Norton Street, Liverpool. Telephone: 1758 Royal. Wires: "Vacancies, Liverpool."

# THEATRICAL ORGANISATIONS.

# THE ACTORS' ASSOCIATION.

President, Sir Johnston Forbes-Robertson, Vice-Presidents, Sir George Alexander,

Sir Frank Benson, Mr. Henry Ainley, and Mr. Gerald Du Maurier.

Council: Sydney Valentine, F. J. Arlton, E. H. Brooke, Phyllis Broughton, Liza Coleman, Geoffrey Douglas, Georgia Drayson, W. G. Fay, C. V. France, Georgina Hamilton, Percival Keitley, Judith Kyrle, Laura Leycester, Murri Moncrieff, Norman McKinnel, John Mortimer, Sydney Paxton, Norman Page, Edgar B. Payne, Julian Royce, F. B. J. Sharp, Lucy Sibley, A. Harding Steerman, Henry Vibart, Arthur Wontner.

Hon. Secretary, Sydney Paxton. Assistant Secretary and Treasurer, Miss M. E. Loman; Agent, Miss Olga Riga. Offices, 32, Regent Street, Piccadilly Circus. W.

Telephone, Gerrard 1753

The Annual General Meeting was held on Sunday, April 1. at the Ambassadors'.

# THE THEATRICAL MANAGERS' ASSOCIATION.

President, Mr. Tom B. Davis. Hon. Treasurer. Mr. Fred W. Warden, Royal Opera House. Belfast. Vice-Presidents, Mr. J. F. Elliston, Mr. W. W. Kelly, Mr. Edward Compton, and Mr. Milton Bode. Secretary, Mr. H. W. Rowland. The monthly meetings are held on the third Thursday in each month, and are open to all members, Council meetings having been discontinued.

# THE THEATRICAL MANAGERS' ASSOCIATION, LIMITED. Registered Offices, 52, Shaftesbury Avenue, London, W. 1.

Formed for acquiring the assets and conducting the financial business of the above Association.

DIRECTORS.

Mr. Tom B. Davis President Mr. H. G. Dudley Bennett,

Mr. Milton Bode, Mr. Edward Compton, Mr. J. F. Elliston,

Mr. Robert Evett,

Mr. Fred Fredericks,
Mr. W. W. Kelly,
Mr. Walter Melville,
Mr. Fred W. Warden.
Secretary, Mr. H. W. Rowland.
('Phone: Regent, 1651.)

## THEATRICAL MANAGERS' ASSOCIATION.

The Association has 70 members, and represents about 100 of the leading theatres

in the country, also many touring companies.

It has been actively engaged during the past year (1917), frequently in conjunction with kindred Associations, on many matters affecting theatrical interests, amongst which the most important were :--

Securing a substantial increase in the percentage rate under the Excess Profits

Act for Theatrical Managers.

Concluding an important Agreement with the Amalgamated Musicians' Union, defining the conditions of service for Musicians in Theatre Orchestras.

The publication of further Lists of Music free for orchestral performances. Combating (unfortunately without success) the increase in the Entertainments

Obtaining modification of excessive details in the "returns" required by the Entertainments Tax Department and the removal of certain restrictions imposed on the use of Posters.

The workings of the Military Theatres in Camps were frequently under review, and the Association held a private conference with the N.A.C.B.'s Entertainment Committee on the subject, at which representatives of the Society of West End Theatre Managers' and Touring Managers' Association were also present. sentations were made to the Board of Education in connection with the new Education Bill.

Mr. Herbert Blackmore retired from the Secretaryship after 23 years' service, and was succeeded in the office by Mr. H. W. Rowland, a member of the Association for

the same period.

The Association is now established in its own conveniently situated offices, 52, Shaftesbury Avenue, where meetings are held, and members can also use them for their personal business. Telephone, Regent 1651.

# THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of 27 members, including the hon, members, Sir Squire Bancroft, Sir J. Forbes-Robertson, and Sir John Hare.

President, Mr. J. M. Gatti; Vice-Presidents, Sir Charles Wyndham, Sir George Alexander, Mr. J. E. Vedrenne. Members: Sir George Alexander, Mr. Oscar Asche. Alexander, Mr. J. E. Vedreine. Members: Sir George Alexander, Mr. Oscar Asche. Sir Squire Bancroft, Mr. Dion Boucicault, Mr. Alfred Butt, Mr. Arthur Chudleigh, Mr. C. B. Cochran, Mr. Frank Cutzon, Mr. Tom B. Davis, Mr. Gerald du Maurier, Mr. Dennis Eadie, Mr. Robert Evett, Mr. P. M. Faraday, Sir J. Forbes-Robertson, Mr. J. M. Gatti, Mr. George Grossmith, Sir John Hare, Mr. Frederick Harrison, Mr. Percy Hutchison, Mr. H. B. Irving, Mr. J. Herbert Jay, Mr. J. D. Langton, Mr. Edward Laurillard, Mr. G. H. Miller, Mr. F. W. Tibbetts, Mr. J. E. Vedrenne, and Sir Charles Wyndham.

Theatres controlled are the Adelphi, Ambassadors, Apollo, Comedy, Criterion, Daly's, Duke of York's, Gaiety, Garrick, Globe, Haymarket, His Majesty's, Kingsway, Lyric, New, Playhouse, Prince of Wales', Queen's, Royalty, St. James's, St. Martin's,

Savoy, Shaftesbury, Vaudeville, and Wyndham's.

Meetings are held each month. The Committee meet when required.

Secretary, Mr. H. E. B. Butler, 18, Austin Friars, E.C. 2. Tel.: 7869 London Wall.

# THE THEATRES' ALLIANCE.

This Association was formed in the year 1904, under the name of the Suburban Theatre Managers' Association, but in the year 1908, in consequence of the widening influence of the Association, the name was changed to the Theatres' Alliance, and provincial managers became eligible for membership and joined in considerable numbers. The objects of the Association are, inter alia, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members of a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action, and the institution or defence of proceedings, legal or otherwise.

Such concerted action in 1909 effected a saving of a large amount annually to innumerable managements, and is especially necessary at the present time in connection

with the incidence of special taxation and general war condition.

The members have special terms and privileges in connection with insurance and

other matters, by which considerable saving can be effected.

The subscription is £1 ls. per annum for each theatre for which a member is registered. The Officers of the Alliance are: - President, Mr. J. B. Mulholland; Vice-President and Hon. Treasurer, Mr. F. Fredericks; Hon. Auditor, Mr. William Bailey; Hon. Secretary, Mr. J. Moberley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet monthly on the second Tuesday in the month to discuss

and deal with any matters of general or particular interest that may arise.

Application for membership should be made to the Hon. Secretary, Criterion Chambers, 10 and 11, Jermyn Street, S.W. Telephone, Gerrard 6450.

## THE TOURING MANAGERS' ASSOCIATION.

The objects of this Association are to advance and to protect the interests of Touring Theatrical Managers, and by the promotion of a system of arbitration to endeavour to avoid litigation between managers and artists.

Meetings are held on the last Friday of each month.

Chairman, Arthur Bertram; Hon. Vice-Chairman, E. Taylor Platt; Hon. Treasurer, H. W. Rowland; Hon. Solicitor, W. Muskerry Tilson; Hon. Secretary, Arthur Gibbons, Walter House, 418, Strand.

# PROVINCIAL ENTERTAINMENT PROPRIETORS' AND MANAGERS' ASSOCIATION, LIMITED.

This Association was started in 1913. Has a membership of 87, covering 203 places of amusement in the provinces. President: Mr. Percy B. Broadhead (Manchester); Vice-Presidents:—Messrs. Ernest Dottridge (Oldham), Will Sley (Manchester), Matthew Montgomery (Liverpool), E. P. Lawton (Sheffield). Executive Committee:—Messrs. D. J. Clarke (Birkenhead), J. F. Elliston (Bolton), John Harrison (Manchester), J. C. Imeson (Middlesbrough), Harry McKelvie (Glasgow), H. D. Moorhouse (Manchester), Wfn. Robinson (Halifax), G. E. Smith (Dewsbury), Wilberforce Turner (Salford), and Fred Waller (Blackpool). Secretary: P. Percival, 73. Bridge Street, Manchester. Telephone: 537 City,

The Association was very active in opposing the increase in the Entertainments Tax.

The annual meeting of the Association was held on March 30 at the Victoria

Hotel, Manchester.

# TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An Association formed in 1907 among managers and proprietors of portable theatres. One of the principal matters to which the Association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By leasing the portable rights of plays and letting them out to their members the Association has been able to put a certain amount of check on piracy and to bring the price of copyright plays well within the limited reach of its members. It is not a large body, and, possibly handicapped by a lack of funds, it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the Association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are:—Mr. A. E. Drinkwater, chairman; Mr. E. Ebley, vice-chairman; Messrs. John Johnson, Wm. Haggar, and E. Ebley. Secretary, F. L. Loveridge. Its office is at 71, Quarry Hill, Tonbridge, Kent.

The Association has £175 invested in 3 per Cent. Queensland Stock, and £50 in

41 per Cent. War Loan.

# THE INCORPORATED SOCIETY OF AUTHORS, PLAYWRIGHTS, AND COMPOSERS.

Dramatists have no separate body to represent them, but under a Dramatic Sub-Committee of the Society of Authors, Playwrights, and Composers, they are able to act as an independent section of that body, save on the question of finance. The dramatists now members of the Society number over 250, comprising nearly all the best-known authors. The Dramatic Sub-Committee has for its chairman, Mr. R. C. Carton, and is composed of Mr. C. Haddon Chambers, Mr. F. Anstey Guthrie, Miss Cicely Hamilton, Mr. Jerome K. Jerome, Mr. Edward Knoblock, Mr. W. J. Locke, Mr. A. E. W. Mason, Mr. Justin Huntly McCarthy, Mr. Arthur Shirley, and Miss E. M. Symonds.

The questions dealt with by the Dramatic Sub-Committee have been many and varied, comprising such important issues to dramatic authors as Copyright, Domestic, Colonial, and International; the Managerial Treaty, Kinematograph Film Contracts, Amateur Fees, Foreign Agents. The meetings, and the subjects discussed, are chronicled fully month by month in The Author, the organ of the Society, and in the yearly Report. Owing to the growing importance of kinematograph contracts, on the recommendation of the Dramatic Sub-Committee the Committee of Management appointed a Special Sub-Committee to deal with all matters relating to the marketing of film rights of members' works, and the representatives of the dramatic authors have places on that Sub-Committee which meets monthly.

On the recommendation of the Sub-Committee to the Committee of Management, cases are carried through on behalf of dramatic authors. These cases comprise claims

for infringement of copyright at home and abroad, actions for breach of agreements, claims for unpaid authors' fees, questions of plagiarism by one dramatist against another. These last-mentioned cases are very carefully investigated by the Sub-Committee, and members of that body very often help the member, if the claim seems a sound one, by giving evidence on his or her behalf.

There is, in addition, a Collection Bureau attached to the Society. This Bureau collects authors' fees on contracts at home and abroad. Amateur fees, equally with

professional fees, are collected by the Bureau.

The Society has, as well, a Register of Scenarios and Plays. For a fee of 2/6 per act, a member is able to deposit with the Society a copy of his play immediately he has completed it. The evidence of the date of completion of his work, which he thus obtains, may prove of importance should his work be pizated subsequently, or should its originality be challenged by another party.

Secretary, Mr. G. Herbert Thring, 1, Central Buildings, Tothill Street, Westminster, S.W. Telephone, Victoria 374.

# ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans, and choristers whose efforts are entirely devoted to theatrical work.

The President is Sir Charles Wyndham. The Vice-Presidents are Lady Wyndham and Sir George Alexander. Mr. Harry Nicholls is Hon. Treasurer, and Sir-Charles Wyndham and Sir George Alexander are the Hon. Trustees.

The members of the Executive Committee are as follow:-

Mr. M. R. Morand, Mr. Allan Aynesworth, Mr. Charles Cruikshanks, Mr. Clifton Alderson, Mr. Stanley Bell, Mr. J. D. Beveridge, Mr. Dion Boucicault, Mr. A. E. George,
Mr. J. Bannister Howard,
Mr. H. B. Irving,
Mr. S. Major Jones,
Mr. Alfred Lester,
Mr. Cyril Maude, Mr. Sydney Paxton, Mr. Lionel Rignold, Mr. Frederick Ross, Mr. A. B. Tapping, Mr. Arthur Wontner, Mr. E. H. Bull, Mr. Robert Courtneidge,

The Secretary of the Fund is Mr. C. I. Coltson, and the offices are at 8, Adam Street, Strand.

The Annual General Meeting was held on February 27, at the St. James's, with Sir George Alexander in the chair. The accounts showed an income from allowances of £5,111 3s. 3d., including £1,214 9s. 1d. by way of subscriptions, and £456 13s. 6d. The Stage's special appeal. The total expenditure amounted to £5,020 19s.

The following is a list of the Local Centres of the Fund:—Blackburn, Prince's, Mr. E. H. Page; Bradford, Royal and Opera House, Mr. J. Hart; Bristol, Prince's, Mr. J. Ellis Miller; Cardiff, New, Mr. R. Redford; Carlisle, His Majesty's, Mr. Thomas Courtice; Dublin, Gaiety, Mr. Charles Hyland; Edinburgh, Lyceum, Mr. G. T. Minshull; Leeds, Grand and Opera House, Mr. J. Wynn Miller; Newcastle-on-Tyne, Tyne, Mr. F. C. Sutcliffe; Paisley, Paisley, Mr. J. H. Savile; Scarborough, Londesborough, Mr. W. A. Waddington; Sheffield, Lyceum, Mr. J. E. B. Beaumont; Southampton, Grand, Mr. Arthur Weston.

## THE ACTORS' ORPHANAGE FUND.

Founded in 1896 by Mrs. C. L. Carson. Mr. Gerald du Maurier is the President. Vice-Presidents are Sir George Alexander, Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Mr. Oyril Maude, Miss Ellen Terry, and Lady Tree. Trustees are Mr. Arthur Bourchier, Mr. Charles Cruikshanks, Mr. Harry Nicholls, Mr. Cyril Maude, and Mr. Anslow J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith; Acting Hon. Treasurer, Mr. C. Aubrey Smith; Acting Hon. Treasurer, Mr. C. Aubrey Smith; Acting Goldsmith Building, Inner Temple; E.C. 4.

The aim of the Fund is to board, clothe, and educate destitute children of cotors and actresses, and to fit them for useful positions in after life.

actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

(a) A fatherless and motherless child.

(b) A child of whom one parent is dead, or incapacitated; the other living,

but unable to support it.

(c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage was moved from Croydon in May, 1915, to Langley Place, Langley, Bucks. The present Home is a charming old mansion situate in its own grounds, part of which is cultivated, thereby lessening the cost of maintenance. The staff consists of a Matron, Assistant Matron, Resident Master, a Mistress

living out, and domestic staff.

The annual general meeting was keld at Wyndham's on October 31, with Mr. Gerald du Maurier in the chair. The accounts for the year ended December, 1916, showed receipts, including £4,470 odd from the garden party, of £6,517 odd, and expenditure of £2,666.

### ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and Incorporated by Royal Charter January 29, 1853. It is for the purpose of granting annuities regulated by the rate of quarterly subscriptions paid by members in accordance with the published scale to actors and actresses, dancers, singers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters on attaining the age of sixty. Quarterly payments cease at sixty, when the annuity becomes due. The rules of the Fund have recently been revised and brought more into line with modern requirements. Under these a member may surrender his membership and be refunded half the amount paid in subscriptions. If a member dies before he qualifies for an annuity, then the whole of the amount paid in subscriptions is returned to his legal representatives. If he dies after the age of sixty his legal representatives are entitled to claim one year's annuity as from the date of his death. A Samaritan Fund has also been established designed for the relief, by way of annuity, according to the discretion of the directors, of any member who having paid his subscriptions for a period of seven years, may subsequently become permanently incapacitated from earning his living.

The Annual General Meeting was held on March 27 at the St. James's, with Sir George Alexander in the chair, and was followed by a special meeting open to the

profession, at which Sir George addressed those present on the advantages of belonging to the Fund.

President, Sir George Alexander; Trustees. Sir Squire Bancroft and Sir George Alexander; Chairman of the Association, Mr. M. R. Morand; Honorary Treasurer, Mr. Charles Rock. Directors: Messrs. Lionel Carson, Lewis Casson, H. Cooper Cliffe, Charles Doran, Henry Doughty. Alfred Goddard, Douglas Gordon, the Hon. Sir W. H. Goschen, K.B.E., Edmund Gwenn, Herbert B. Hays, H. B. Irving, L. Cairns James, Alfred Jenner, Herbert Lyndon, Frank Ridley, Walter L. Rignold, Bassett Roe, Frank Weathersby, Wallace Widdicombe, Hubert Willis, and H. Saxe Wyndham. Secretary. Charles Cruikshanks, 55 and 56, Goschen Buildings, 12 and 13, Henrietta Street, Covent Garden, London, W.C.2. W.C.2.

Office hours, Tuesdays and Fridays, 11 to 4. No dinner was held in 1917, but a

list of donations was opened, and over £400 was received.

# THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Irene Vanbrugh; Chairwoman of Committee, Miss May Whitty; Vice-Presidents, Lady Burnand, Mrs. Alfred Bishop, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mrs. Edward Compton, Miss Eva Moore, Miss May Whitty, Mrs. Fred Wright; Trustees, Miss Vane Featherston and Miss Helen Ferrers; Members of the Executive Committee, Miss Victoria Addison, Miss Lena Ashwell, Miss Ada Blanche, Miss Constance Collier, Mrs. John Douglas, Miss Vane Featherston, Lady Forbes-Robertson, Miss Helen Ferrers, Mrs. G. P.

Huntley, Mrs. Synge-Hutchinson, Mrs. H. B. Irving, Miss Lindsay Jardine, Miss Clara Jecks, Miss Marie Löhr, Mrs. Gerald du Maurier, Mrs. Raleigh, Miss Louise

Stopford, Miss Hilda Trevelyan, Miss May Warley, Miss Frances Wetherall.

Every member has to pay not less than Is. per year, and to contribute Is. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession can be elected as honorary members on payment of a donation of not less than 2s. 6d. They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connection with the Guild, but they have no voting powers.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage

Needlework Guild, which annually contribute clothing and sums of money.

The Annual General Meeting was held at the St. James's on November 30, with
Miss Irene Vanbrugh in the chair. The accounts showed that the Guild had capital amounting to £4,122 odd. Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Lorna Ridler. Offices: 3, Bayley Street, Bedford Square, London,

W.C.1.

A Tea Party was held at the Central Hall, Westminster, on Dec. 11.

# THE STAGE NEEDLEWORK GUILD.

The Stage Needlework Guild was founded in 1895 by Miss Louise Stopford as a branch of the Theatrical Ladies' Guild. Its object is to provide new clothing for the poorer members (men, women and children) of the theatrical profession and the working staffs of the London and Provincial theatres. The Stage Needlework Guild undertakes only supplying clothing for purposes of distribution. It hands the garments, after an exhibition usually held in December, to the Theatrical Ladies' Guild. There is one president, Miss Louise Stopford. There are unlimited vice-presidents, the qualification for such a position being an undertaking to find at least five associates.

Rules.—All members to contribute two new useful garments (at least) every year, and pay a subscription of 6d. (at least) to cover printing and postage expenses, or contribute 2s. 6d. (at least) in lieu of clothing. Men can become associates by contributing 2s. 6d. (at least) per annum, which will be used in buying articles which women cannot make (such as blankets, etc.). In 1915 the Guild sent 4,792 garments

to the Theatrical Ladies' Guild.

Address, Miss Louise Stopford, 19, Belgrave Road, London, S.W.

## ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual Collection falls on the third Thursday in October in each year. Owing, however, to the conditions prevailing on account of the war the Committee decided that no money should be collected during the period of the war. All those who were on the register in 1913, therefore, remain on the register as though they had contributed.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre manager, touring manager, business or acting manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

The Advisory Board decided that in consequence of the war no collection should be held in 1914. This decision was of course to relieve members from the obligation to subscribe to the Fund at a time when many of them might find it difficult to do so; and the Board have seen no reason to alter their views within the last three years. Although no collection has been made since 1913, the Fund has been able to make grants and loans to members, and in no single case has refused to consider and deal as generously as possible with all the applications received. The balance-sheet for the two years ended September, 1916, showed a balance that should encourage old members to continue to subscribe to and new members to join the Fund. Payments from October 1, 1914, to September 30, 1916, included grants and loans £61 (of which £55 was returned), and expenses £185. The interest on investments amounted to £65. The balance in hand, including investments £811, was £858.

Trustees: Mr. Robert Courtneidge, Miss A. E. Horniman, and Mr. Edmund Gwenn.

Chairman, Mr. Henry Ainley. Mr. Sydney Valentine, Mr. A. E. Drinkwater, Mr. Story Gofton, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Cecil Barth, Mr. Walter Maxwell, Mr. H. A. Saintsbury, Mr. Cyril Cattley, and Mr. Claude King. Secretary, Mr. W. G. Fay, Dudley House, 37, Southampton Street, Strand, London, W.C.

### ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which

may need their help.

The Actors' Church Union is in no sense a mission to the Stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Actors' Benevolent Fund, the Music Hall Ladies' Guild and other

theatrical charities in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register. containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and

friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

The A.C.U. is promoting the formation of Hostels for the care of Actors' children while their parents are on tonr. The Hon. Treasurers are Sir George Alexander and Mr. H. B. Irving. Contributions should be sent to Mr. G. Munro Miller, 85,

Gracechurch Street, E.C.

President, the Right Rev. the Lord Bishop of Winchester; Patrons, His Grace the Archbishop of Canterbury, His Grace the Archbishop of York, The Most Rev. the Primate of All Ireland, The Most Rev. the Lord Archbishop of Dublin, The Most Rev. the Lord Primus of Scotland; V.P. and Chairman, The Right Rev. the Lord Bishop of Willesden; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Southwark, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Birmingham, Right Rev. the Lord Bishop of Down, Right Rev. the Lord Bishop of Sheffield, Right Rev. the Lord Bishop of Bristol, Right Rev. Bishop Browne, Right Rev. the Lord Bishop of Lichfield, Right Rev. Bishop Boyd Carpenter, Right Rev. Bishop Weldon, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Sir Charles Wyndham, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. A. M. Dale, Rev. W. E. Kingsbury, Rev. P. W. Bischoff, Rev. C. C. Thornton, Rev. G. C. Wilton, Mr. Fortescue Harrison, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss E. G. Clarke, Mrs. Murray, Mr. G. Munro Miller, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. Charles Coborn, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Mrs. H. B. Irving, Mr. Charles Compton, Miss Winifred Emery, Miss Harriet Greet, Mrs. H. B. Irving, Mr. Charles the Lord Bishop of Birmingham, Right Rev. the Lord Bishop of Down, Right Rev. the Compton, Miss Winifred Emery, Miss Harriet Greet, Mrs. H. B. Irving, Mr. Charles Windermere, Mr. Fewlass Llewellyn, Mr. C. Douglas Stuart, Mr. John Lee, Mr.

Kenneth Barnes, Mr. Hubert Greenwood; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 35, The Avenue, Ealing; Organising Secretary, Rev. Donald Hole, Vicarage, Oxshott, Surrey.

The A.C.U. Annual Directory (price 72d. post free) can be obtained from the

Secretary.

### CATHOLIC STAGE GUILD.

The objects of the Catholic Stage Guild, founded in 1911, are to help Catholic artists on tour and to place them in touch with the local Catholic clergy. The means by which these are accomplished are by distributing in the theatres cards giving the hours of Mass and name of priest; forwarding names of members to the priests in the towns visited; and furthering social intercourse among the members. Membership is open to artists, or those engaged on the staff, or in other ways connected with the work of the theatre, and the minimum subscription is 1s. per annum for Members and 2s. 6d. per annum for Associates. Secretary, Miss Margaret Mackenzie, 21, Beauchamp Place, Brompton Road, S.W.3. Telephone, 1986 Western. Office hours, week-days, 11 a.m.—4 p.m.; Saturday, 11 a.m.—1 p.m.

The Annual General Meeting was held at the Vaudeville on July 2, 1917, with the

Hon. Sir Charles Russell, Bart., in the chair.

### THE ACTRESSES' FRANCHISE LEAGUE.

THE ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Miss Adeline Bourne, Miss Winifred Mayo, Miss Sime Seruya, and Miss Gerbrude Elliott (now Lady Forbes-Robertson), in November, 1908. It now numbers 900 members. Lady Forbes-Robertson is the President of the League, and the Vice-Presidents are Miss Lena Ashwell, Miss Nina Boucicault, Mme. Brema, Miss Constance Collier, Miss Julie Opp Faversham, Mrs. Langtry, Miss Lillah McCarthy, Miss Decima Moore, Miss Eva Moore, Mrs. Mouillot, Miss Beatrice Forbes-Robertson, Mrs. Madeleine Lucette Ryley, Miss Elizabeth Robins; Mrs. E. S. Willard, Mrs. Theodore Wright, and Mme. Lydia Yavorska.

The Executive Committee are: Miss Inez Bensusan, Miss Nina Boucicault, Miss Compton, Miss Winifred Mayo, Miss Auriol Lee, Miss Decima Moore, Miss Eva Moore, Mrs. M. L. Ryley, Miss Blanche Stanley, Miss Janette Steer.

Chair, Miss May Whitty (Dame May Webster); Hon. Secretary, Miss Nina Boucicault; Hon. Treasurer, Miss Dora Fellowes Robinson; Organiser of the Play Department, Miss Inez Bensusan; Hon. Treasurer of the Play Department, Miss

Department, Miss Inez Bensusan; Hon. Treasurer of the Play Department, Miss Victoria Addison.

Among the members are Miss Ellen Terry, Miss Compton, Miss Suzanne Sheldon,

Miss Sarah Brooke, and many others.

Pink and green are the colours of the League.

Since the outbreak of the var the activities of the League have been directed to: the administration of the "Era" War Distress Fund and the providing of entertainments for soldiers in the various military centres and camps—both undertaken with a view to relieving necessitous people in the theatrical world. The League has also inaugurated the British Women's Hospital Fund, which raised £150,000 for the Star and Garter Home for Disabled Soldiers and Sailors, many thousands of pounds for the Scottish Women's Hospitals, and is now engaged on the Nation's Fund for Nurses.

Office: 2, Robert Street, Strand, W.C. Tel., City 1214.

### KING GEORGE'S PENSION FUND.

KING GEORGE'S PENSION FUND.

This Fund was founded on the amount derived from the first Gala performance given in an English theatre (apart from those given at Covent Garden). The performance was given in 1911 at His Majesty's Theatre in connection with the functions which marked the Coronation. On December 14, 1917, a special performance was given at His Majesty's, in the presence of the King and Queen, of F. Anstey's comedy, "The Man from Blankley's." The President is Colonel Sir Douglas Dawson, G.C.V.O., C.M.G. The Trustees are Sir George Alexander, Sir Squire Bancroft, and Sir John Hare. General Committee includes Mr. Oscar Asche, Sir Frank Benson, Mr. J. D. Beveridge, Mr. Dion Boucicault, Mr. Arthur Bourchier, Mr. Arthur Collins, Mr. Gerald du Maurier, Mr. Weedon Grossmith, Mr. George Grossmith, Mr. Martin Harvey, Mr. Charles Hawtrey, Mr. H. B. Irving, Mr. Cyril Maude, Mr. Harry Nicholls, Sir Johnston Forbes-Robertson, and Mr. Fred Terry. Mr. Arthur Bourchier is the Honorary

Secretary, and Mr. J. D. Langton is the Assistant Honorary Secretary. Address: His Majesty's Theatre, Hymarket, W.

No person is eligible to receive a pension under the age of 60 years, nor unless he or she shall have been an Actor or Actress for at least 15 years, unless he or she shall be certified by two medical men to be suffering from blindness, paralysis, or other affliction which in the opinion of the Committee incapacitates him or her from earning a livelihood, in which case he or she may be granted a pension "without the 60 or 15 years' qualification." The amount of the annuity is in each case determined by the Committee, but in no case may exceed the maximum amount fixed from time to time by the Court.

### ADELAIDE NEILSON FUND.

Miss Lilian Adelaide Neilson, who was born in 1850, and died in 1880 in Paris in the zenith of her fame, endowed a fund for charity to be applied in emergency casesfor in ligent actors and actresses only. The fund is administered by the present trustees, Sir Squire Bancroft, Mr. Arthur Bourchier, and Mr. H. B. Irving.

# PLAY-PRODUCING SOCIETIES.

# THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management: Lieut, Ashley Dukes, Sir Almeric Fitzroy, K.C.B., K.C.V.O., Mr. W. L. George, Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. E. J. Horniman, Mr. W. S. Kennedy (Hon. Treasurer), Mr. Lee Mathews, Mr. F. H. Mitchell, Mr. T. Sturge Moore, Sir Sydney Olivier, K.C.M.G., Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Norman Wilkinson. Address, 36, Southampton Street, Strand, W.C. Telephone: Gerrard 6907.

The year's productions of this Society were as follow:-

January 21, "The Tinker's Wedding," a play, in one act, by J. M. Synge, and "Augustus Does His Bit," a sketch, by G. Bernard Shaw, Court.

February 25, "Good Friday," a play in verse, by John Masefield, and "La Pomme d'Or," a ballet of the Italian Renaissance, by Mme. Donnet, Garrick.

April 15, revival of "Love for Love," comedy, in five acts, by William Congreve, Aldwych.

July 1, "The Outery," a comedy, in three acts, by Henry James, Savoy.

December 16, revival of "The Philosopher of Butterbiggens," by the late Harold
Chapin; "Fêtes Galantes," ballet comique, by Mme. Donnet; and "Vote by Ballot," a new play in one act, by Granville Barker, Court.

# THE PLAY ACTORS.

This Society was founded in May, 1907, by members of the Actors' Association for the production of original works by English authors, Shakespearean plays, and other classic works, and translations of well-known foreign works, and to benefit

the position of the working actor and actress.

The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscriptions are from 5s. (for gallery) to £1 1s. (stall), according to the position and the number of seats desired by the members.

No plays were produced during 1915, 1916, and 1917, owing to the war.

The Council are willing to produce original works, when such plays have been approved by the Reading Committee. All MSS. should be sent to the Secretary of the Reading Committee, Mr. A. M. Heathcote, Lower Faringdon, Alton, Hants. Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

### THE DRAMA SOCIETY.

This Society, of which Mr. Rathmell Wilson is the director, was founded October, Full particulars may be obtained from Secretary, The Drama Society, c/o

The Actors' Association, 32, Regent Street, W.

The Society's performances will be resumed at the end of the war, when a special performance will be given in aid of the Belgian Relief Fund. No performances have been given since May 23, 1914, when "Dido and Æneas," by A. von Herder, was produced at the Ambassadors'.

### THE PIONEER PLAYERS.

This Society was formed in 1911 with the object of producing plays which may be outside the province of the commercial theatre, but are none the less sincere manifestations of the dramatic spirit.

President, Miss Ellen Terry. Hon. Secretary, Miss Christopher St. John. Hon. Stage Director, Miss Edith Craig. Address, 31, Bedford Street, Strand. Tel., Gerrard

During the season 1916-17 the Society produced the following plays:—"The Cleansing Stain," by José Echegaray; "The Hired Girl," by Heijermans; "Gymnasie," by Sholom Alechern; "The Quitter," by Sewell Collins; "Luck of War," by Gwen John; "Death and the Lady." (traditional); "The Tidings Brought to Mary," by Paul Claudel; "Kanawa," a play of Ushinotoki-Mairi, for Murioneties, by Torahiko Khori; "Insurrection," a play, in three scenes, by W. F. Casey; and "The Inca of Perusalen," an "almost historical comedietta," by a Fellow of the Royal Literary Society, which description conceals the identity of G. B. Shaw.

### WOMEN WRITERS' SUFFRAGE LEAGUE.

The object of the Women Writers' Suffrage League, which was founded in 1908 by Miss Cicely Hamilton and Miss Bessie Hatton, was to obtain the Parliamentary Franchise for women.

The qualification for member-hip is the publication or production of a book, article, story, poem, or play for which the author has received payment, and a subscription of

2s. 6d., to be paid annually.

President: Miss Elizabeth Robins. Chairman of Committee: Miss Peggy Webling. Vice-Presidents: Lady Blake, Mrs. Herbert Cohen, Miss Cicely Hamilton, Miss Beatrice Harraden, Miss Bessie Hatton, Mrs. Belloc-Lowndes, Mrs. Meynell, Miss Elizabeth Robins, Mrs. Baillie Reynolds, Mrs. Flora Annie Steel, Miss Evelyn Sharp, Miss May Sinclair, Miss Symonds (George Paston), Dr. Margaret Todd, Mrs. Margaret Woods, Mrs. Zangwill. Committee: Mrs. Benson, Mrs. Herbert Cohen, Miss Susan Carpenter, Mrs. Greenwood, Miss Annie Himes, Mrs. Romanné-James, Mrs. Woolf Myers, Lady Muir Mackenzie, Mrs. Nevinson. Hon. Solicitor: Mr. Reginald C. Watson. Hon. Treasurer: Mrs. Benson. Hon. Literary Secretary: Miss Ethel M. Ducat. Hon. Secretary: Mrs. Susan Carpenter. Hon. Assistant Secretary: Mrs. Greenwood, 42, West Cromwell Road, S.W. 5, to whom all communications should be addressed.

### STOCKPORT GARRICK SOCIETY.

The Stockport Garrick Society is now in the 17th year of its existence, and is still doing excellent work in the study and production of dramatic works. Authors have here an opportunity to have their plays tried on without any expense to themselves.

During last season they produced four new plays, among these being "T'Marsdens," by J. R. Gregson, and "Pinwiddie's Profession," by Ross Hills. Both these works

are likely to see the professional stage ere long.

Three concerts and dramatic parties are at work among the wounded soldiers, and the Society is taking an active part in all local charitable organisations. Fortyfive of their members are serving with the Forces. Officers:—President, Alderman Johnson, J.P.; Hon. Secretary, Chas. J. Nairne, 45, Garners Lane, Stockport; Hon. Treasurer, Arthur Gibbons.

### ALTRINCHAM GARRICK SOCIETY.

The Altrincham Garrick Society was founded in 1913 by Mr. W. S. Nixon, of the Stockport Garrick Society, on lines similar to those on which it is run. Its objects are to foster the higher forms of dramatic art and literature. The Society is anxious to encourage rising dramatists by the production of new plays, and invites them to submit MS. copies. President, Mr. Edward Acton, M.A. (President of the Manchester Plavgoers' Society); Secretary, Mr. W. S. Nixon; Headquarters, "Garrick Rooms," Kingsway, Altrincham. Membership, 130. The Society is at present marking time until the conclusion of the war, as almost all the male playing members are on service.

### IRISH PLAYWRIGHTS' ASSOCIATION.

Founded 1917. Aims mainly at the prevention of unauthorised and unpaid-for performances of members' plays. Subscription: Members, £1 ls. per annum; Associates, 10s. 6d. per annum. Committee: Bernard Duffy, Seumas O'Kelly, Edward McNulty, D. C. Maher, H. Bailey, William Boyle. Hon. Treasurer, T. C. Murray. Hon. Secretary, T. King Moylan, 8, Villiers Road, Rathgar, Dublin.

# THEATRICAL CLUBS.

### THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follow:—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a collection of more than 600 theatrical potraits and other pictures, and numerous theatrical relics. Secretary, Mr. Charles J. Fitch.

### THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees, Conrad W. Cooke, A. Gordon Salamon, Sir W. P. Treloar. Committee:—Sidney Dark, Oliver A. Fry, Reginald Groome, Fred Grundy, Joseph Harker, E. C. Heath Hosken, Yeend King, V.P.R.I.; C. E. Lawrence, Mostyn T. Pigott, Cornwallis H. Smith, G. L. Stampa, Carl St. Amery; Hon. Treasurer, Reginald Geard; Hon. Secretary, David Urquhart; Hon. Solicitor, R. H. Humphreys; Hon. Auditors and Scrutineers, Thomas Catling and Achille Bazire; Joint Hon. Librarians, C. J. Shedden Wilson and J. W. Gilmer.

### THE ECCENTRIC CLUB.

The Eccentric Club, 9-11, Ryder Street, St. James's Street, S.W. (founded 1890), is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham, the Hon. Secretary J. A. Harrison. The Committee are as follow:—G. S. Allen, Major H. Bateman, H. Montague Bates, W. J. W. Beard, Frederick Bishop, Frank H. Callingham, Barnet Cohen, Bertie Crewe, Walter de Frece, G. F. Cripps, Alfred Ellis, W. E. Garstin, H. J. Homer, Thomas Honey, W. S. Hooper, Sydney Jousiffe, Percy Leftwich, John Le Hay, T. Richards, W. J. Dayer Smith, Ernest Stuart. The Club moved into its new premises in Ryder Street in December, 1914. Telephone: 1723/1724 Regent.

### THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Neville, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might

purchase a memento of him in the shape of a silver tankard.

Secretary, Miss B. K. Huggins. Address, 46, Leicester Square.

### THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16, 1911, at the Rehearsal Theatre, when the late Mr. Harry Paulton was elected President; Mr. Harry Nicholls, Honorary Secretary; and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say, those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The Committee include Messrs. Frank Arlton, J. H. Barnes, Leonard Pagden, Henry Arncliffe, and, ex officio, the President, the Treasurer, and the Secretary. For some time the Club House was situated at the Adelphi Hotel, Strand, but the club is now without a home. The Committee hold their meetings meanwhile at the offices of the Royal General Theatrical Fund.

### THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of

rehearsals and matinées and the evening performance.

The members' subscription is 2s. per quarter. The club is open from 11 a.m. to 7.30 p.m., and contains comfortable reading, resting, and refreshment rooms, the first well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Helena Victoria; Vice-President, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancroft, Lady Bedford, Mrs. Bayne Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. Frank Pownall, Miss Constance Rivington, Lady Tree, Eleonora Lady Trevelyan. Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Scaretary, Miss Murray, Behearsal Club, 29, Leicester Square. S.W.; Secretary, Miss Murray, Rehearsal Club, 29, Leicester Square.

### THEATRE GIRLS' CLUB.

Address: 59, Greek Street, Soho Square. This residential club began its fourth year of existence in January, 1918. It was started to receive girls earning very small salaries, and has certainly proved the greatest boon to them, and also to the girls who are out of work and out of pocket. The Actors' Benevolent Fund and the Arts Fund have largely helped to keep this institution going. The Committee gratefully acknowledge thei indebtedness.

Mrs. Edward Compton, the Hon. Secretary, receives all applications for entrance. and also very gratefully any subscriptions or donations. Cheques to be crossed London

and South-Western Bank, Earl's Court Branch, Theatre Girls' Club Account.

### THE LYCEUM CLUB.

The Lyceum Club was founded in 1904, the aim being "to focus the work of women of all nations in art, literature, science," and other professional fields. The interests of dramatists were not, however, fully represented till the Dramatists' Section was formed in 1914.

Miss Agnes Platt gave three interesting and instructive causeries during 1917 on "Playwriting," "One Act Plays," and "Cinema Writing." The last-named was in the nature of a "send off" for the Cinema Competition.

On February 8 Miss Hutin Britton read Frances Gostling's play, "Margaret Cochrane," undertaking it at the last moment, owing to the illness of Miss Lillah McCarthy. A comedy sketch, by the late Mrs. Havelock Ellis, entitled "Goats," was

read by Miss Jessica Solomon.
On April 27 an 'At Home' was given jointly by the Poetry Circle and the Dramatists' Advisory Board, when Miss Sybil Ruskin read 'All Souls' Eve,' a study

of Breton peasants' belief in the return of the dead, also by Frances Gostling.

On June 6 Miss Ruskin organised a reading of Dr. Marie Stopes's three-act play, Conquest." Those taking part were Dorothy Green, Elinor Foster, Muriel

Dawbarn, Albert E. Raynor, Michael Sherbrooke, Rathmell Wilson, Walter Carr. and William Armstrong. Mrs. Herbert Cohen presided, and before the proceedings commenced was presented with the Annual Challenge Medal, designed by the Secretary. Mrs. Herbert Cohen will hold the medal till it is claimed by the winner of the Cinema Competition. The obverse of the medal represents an archaic mask, with the words "Lyceum Drama"; the reverse shows the cart of Thespis.

Miscellaneons activities include discussion meetings, when the "victims" read their plays, and a lively and critical discussion follows. On France's Day, July 14, an entertainment was arranged by the club in aid of the French Red Cross. The Dramatists' Board supplied a play by Bertha N. Graham, "Pitch and Toss," in which Alber E. Raynor, Drina Verchesi, and Leah Bateman appeared. It was produced by

Orlando Barnett.

On July 20 an entertainment was arranged for a Soldiers' Tea, given by the Lyceum League. The programme included a duologue by Mrs. Vigo, acted by Marya Nowabilska and Fabia Drake. Varieties were contributed by Erica Katherine Beale, Sybil Bristowe, W. J. Cameron, Bertha Graham, and Olive Lethbridge. Nonmembers who kindly assisted were Ashton Jonson and Dorothy Bentham.

At the anniversary dinner of the foundation of the club, the dramatists entertained as their guests the Right Hon. William Holman, Premier of New South Wales, and

Mr. J. Harold Terry.

The Board for 1918 consists of Chair, Mrs. Herbert Cohen; Vice-Chair, Sybil Ruskin; Secretary, Bertha N. Graham; Jessica Solomon, Mary Openshaw, Agnes Platt, Dorothy Brandon, Crosby Heath, Sybil Bristowe, O. C. Greenaway, Mrs. Turnbull, and Muriel Dawbarn.

Miss Platt is professional playreader to the Section, and the readers for club productions are Mrs. Matthew Arnold, Mrs. Bowman, and Armine Grace.

Address, Dramatists' Advisory Board, 128, Piccadilly, London, W. Telephone, Mayfair 6976.

# THE DRAMATISTS' CLUB.

President, Sir A. W. Pinero; Vice-President, J. H. McCarthy; Executive Committee, R. C. Carton, W. J. Locke, G. R. Sims. Hon. Sec., C. B. Fernald, 4, Marlborough Road, N.W.8.

The club, founded in 1909, for "dramatists of established reputation," meets at intervals at luncheon; the "objects of the club being the promotion of the interests of dramatists and of their social good-fellowship." Members are elected by invitation only.

### ACTORS' SWORD CLUB.

Suspended during the period of the war.

### THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The President is Miss Irene Vanbrugh. The Committee are: Miss Esmé Beringer, Miss Gracie Leigh, Miss Alexandra Carlisle, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 32, Basil Street, Knightsbridge, W.C. A six-monthly subscription of 5s. entitles members to meet and fence together at three London Salles d'Armes.

### THE MAGICIANS' CLUB.

The objects of the club (established 1911) are to encourage friendly and social intercourse among persons interested in conjuring and similar arts; to encourage the science of conjuring and to watch the interests of the profession generally; to assist members with legal advice, etc. The subscription is £1 ls. per year for London members, and 10s. 6d. for country. "Socials" and entertainments are held at regular intervals.

President: Mr. Harry Houdini; Honorary Treasurer, Mr. Will Goldston; Secretary, "Hermalin"; Bankers, London City and Midland, Bedford Row Branch. Address, 14, Green Street, London, W.C. Telephone No. Regent 3304.

# PLAYGOERS' CLUBS.

# THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters onnected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Manchester Playgoers' Club, the Bristol and other provincial Playgoers' clubs.

The club occupies commodious premises above the Leicester Square Tube Station in Cranbourn Street and Charing Cross Road, where ample accommodation is previously for the membership. Approved supervisiting 63 for the membership.

is provided for the membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s.

(fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. Will Sparks; Vice-President, Mr. J. S. Cotman; Trustee, Mr. Louis E. Harfeld; Hon. Treasurer, Mr. James Sharpe; Committee, Messrs. Henry Rees, S. G. Hobbs, T. B. Blurton, F. E. Healey, Harry Hart, F. G. E. Jones, Arthur F. Spencer, W. H. Watts; Hon. Secretary, Chae. E. B. Kibblewhite; Assistant Hon. Sec., Mr. A. E. Mallinson; Hon. Librarian, Mr. E. H. Shear; Hon. Architect, Mr. H. E. Pollard.

Excellent work has been done by the Playgoers' Club in connection with its Christmas Pantomime Fund. Thousands of children who possibly otherwise would have little chance of witnessing one of the hardy annuals have been annually taken to pantomimes. The war, however, has naturally restricted its activity in this as well as in other directions. It has, however, succeeded in maintaining its special character, and keeps its place as one of the leading Bohemian institutions. It is the home also of the Billiards Control Club, the governing authority of amateur billiards. Secretary, Mr. G. H. Nelson.

# THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and eatholic spirit. Its headquarters are at the Adelphi Hotel, Adelphi. President, Sir Thomas Dewar, Bart.; Vice-President, Mr. Samuel Greenlees; Trustee, Mr. Carl Hentschel; Hon. Treasurer, Mr. J. Bernard Dickson; Hon. Secretary, Mr. John Evans.

In addition to lectures, various entertainments and visits of large bodies of members to theatres, the Club makes a feature of its dinners. One was given to Mr. Edward Compton, in recognition of the long and valuable work he has performed in the presentation of old and modern English comedy, both in London and the provinces. Three members of the club—Sir Thomas Dewar (created a Baronet) and Sir E. Marshall Hall, K.C., and Sir A. F. Robbins (made Knights)—were entertained in July, in celebration of the honours conferred upon them by the King. Not unmindful of the brave men who have suffered in the war, the Club, in Sentember last, gave a great entertainment for their benefit, and this proved a huge September last, gave a great entertainment for their benefit, and this proved a huge success, thanks to the co-operation of many prominent professional friends. On Sunday, December 9, the Club entertained Sir Thomas Beecham, in honour of his great services in the cause of grand opera in English.

### THE GALLERY FIRST NIGHTERS'

The Gallery First Nighters' Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in February, suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

¿ Since the outbreak of war the Club may be said to be in a state of suspended animation. A large proportion of the members are of military age, and the inevitable dislocation of affairs has taken place. At the conclusion of the war, however, the Club will resume activity, and in the meantime communications should be addressed to the President, Mr. H. S. Doswell, 24, Pandora Road, West Hampstead,

Among the better-known members of the Club who have fought, or are fighting' in the war are L. H. Kenny, killed in action; Percy Jackson, killed in action; J. C. Chalmers, killed in action; James Kenny, who was wounded in the Dardanelles; John Page, Royal Fusiliers; James Campbell, Army Service M.T.; W. G. Sear, Northumberland Fusiliers; L. Arnold, discharged owing to blindness; Fred Page, discharged; Percy House, H. F. Whitworth, Moss Mansell, J. L. O'Riordan (wounded), Arthur T. Ellis, and G. F. Wright.

### LEEDS PLAYGOERS' SOCIETY.

The Leeds Playgoers' Society was founded in April, 1907, for the "furtherance of operatic and dramatic art." The objects of the Society are: (a) the announcement of engagements; (b) the arrangement of special performances; (c) lectures; and (d) cooperation with similar societies. The headquarters are at the Leeds Art Club, 8, Blenheim Terrace, Leeds. The Theatre Night is Monday, and the Meeting Night the first Friday in the month.

The Hon. Treasurer is Miss Halliday, 193, Hyde Park Road, Leeds, and the Joint Hon. Secretaries are Messrs. W. P. Irving (Arts Club, 8, Blenheim Terrace) and J. Harrison, 15, Mexborough Avenue, Leeds.

The Society does not produce plays on its own account, but frequently arranges for

special performances of plays which would not otherwise be seen in Leeds.

Among those who have delivered lectures before the Society are Mr. Bernard Shaw, Mr. Holbrook Jackson, Mr. G. K. Chesterton, Mr. E. T. Heys, Mr. Edward Compton, the late James Welch, Mr. B. Iden Payne, Lieut. Ashley Dukes, Mr. F. J. Adkins, Mr. Wm. Archer, Mr. W. B. Yeats, Mr. Hilaire Belloc, Capt. Basil Dean, Mr. Lennox Robinson, Miss Ellen Terry, Mr. C. E. Montague, and Mr. Henry Arthur Jones.

# BRITISH PLAYGOERS' FEDERATION.

President, Mr. J. T. Grein; Hon. Treasurer, Mr. E. H. Newman; Hon. Secretary, Mr. R. D. Bennett. The Federation is composed of the following Societies:—The Playgoers' Club, London; Bristol Playgoers' Club, Birmingham Drama Society, Sheffield Playgoers' Society, Huddersfield Playgoers' Society, Leeds Playgoers' Society, Manchester Playgoers' Club, Liverpool Playgoers' Society, Worcestershire Playgoers' Association, Hull Playgoers' Society, and the Bradford Playgoers' Society. The work of the Federation is suspended during the period of the war. Temporary office for correspondence, 10, Buckingham Street, Strand, W.C. 2.

# REPERTORY THEATRES.

# GAIETY THEATRE, MANCHESTER.

Miss Horniman's Repertory Company were disbanded on June 23, 1917. The reason assigned is that so many members of the repertory company had joined His Majesty's Forces, and that their places could not be adequately filled owing to the dearth of actors caused by the war. It is, however, Miss Horniman's intention to resuscitate her

company after the war.

During the year 1.17 Miss Horniman's Company produced the Christmas attraction of 1916-17, "The Poor Little Rich Girl," which had a three weeks run to January 6. On January 8, Murray King and Charles Clarke opened with "Romance," which had a run of seven weeks, concluding on February 24. A five weeks' season was opened by Irene Rooke and Company on February 26, presenting "Peter's Mother," "Alice, Sitby-the-Fire," and "The Second Mrs. Tanqueray." On April 2 Madge Atkinson and her Company gave a series of old and new dances.

From January 1 to March 12 Miss Horniman's Company were playing in London. After a short season at the Court with "The Amazons" and "Hindle Wakes," the

Company toured the suburban houses with the same plays.

On April 9 Miss Horniman's Company opened at the Gaiety, Manchester, with "Hindle Wakes" for a fortnight. The O'Mara Opera Company, with a repertory of operas, had a successful four weeks' season from April 23 to May 19. Miss Horniman's Company resumed operations on May 21, producing Alfred Sutro's Comedy "The Two Miss Farndons." Other plays were: June 4, revived "The Tyranny of Tears"; June 11, "The Mouse in the Larder"; June 18, "Cousin Kate." The company were disbanded on June 23.

The Autumn Season opened on August 6 with Irene Rooke and Company in "Alice-Sit-by-the-Fire," the same company producing a new one act, "The Invalid," on August 11. August 13 to 29, Christine Silver and Company played "Mrs. Dane's Defence." August 27, Arthur Aldin's Company produced "Wild Heather," which had a three weeks' run. September 17 to 29, the late Miss Darragh and Company appeared in "Ghosts." October 1, Charles Hawtrey and Company produced "The Saving Grace." October 8 to 20, Stanley Drewitt and Company played "The Foundations" and "The Cat and the Cherub." October 22 to November 3, "The Silver Box" was presented by Irene Rooke and Company. November 8, Horace Hodges and Company in "Grumpy." November 19 to December 15, H. B. Phillips's Opera Company had a successful four weeks' season. December 20, "Where the Rainbow Ends" was produced as the Christmas attraction.

produced as the Christmas attraction.

New plays produced at the Gaiety, Manchester, during 1917 were: "The Two Miss Farndons," "The Mouse in the Larder," "The Invalid," "Wild Heather," and "The

Saving Grace."

# THE PLAYHOUSE, LIVERPOOL,

By J. JAMES HEWSON.

To be recognised under this new title is the Repertory Theatre, Liverpool. Much has happened to the place, other than this change of name, since our last issue of THE STAGE YEAR BOOK. Name, management, company has each undergone a change, but, unfortunately, no material difference is to be noted in the financial position of the directors. It was thought, and hoped, that some stability of good fortune would synchronise with the advent of the new management, under the control of Miss Muriel Pratt and Mr. Bridges Adams, reference to which we made in our last edition, but from the published account of a recent meeting of the shareholders of the theatre, it is to be gathered that the chairman, Mr. Alec Rea, was constrained to admit that up to last June there was a debit balance of £1,440. There being a cause for every effect, a main reason for this adverse state of things was given in the failure of the Christmas production of 1916-17. This loss might not have been so great had the production received from the performers a little more artistic respect—a better maintained and less perfunctory and indifferent treatment than it often received at their hands.

The engagement of Miss Pratt and Mr. Adams, through the ill-health of the latter, concluded in June last, and it must stand to their credit that from the Christmas of 1916-17 through the spring, the theatre took on a more flourishing condition, both financially and artistically. Such acceptable plays were staged as "What Every Woman Knows," "The Lyons Mail," "The Boomerang," "The Morals of Marcus," and "Everyman." Of these productions, mention must be expressed for the fine playing of Ashton Pearse, Charles Troode, W. Lane Bayliff, and Muriel Pratt. Prosperity attended the summer season, which period, in the life of the theatre, hitherto had been anything but a satisfying season. By this time the general management had been committed to the keeping of Mr. Max Jerome, and it was reserved for him to carry the season through to a thoroughly satisfactory issue. Continuing, the management carried on a sound course of high-class theatrical popularity, and Mr. Jerome has set the impress of clear-sighted enterprise, excellent judgment, and a knowledge and experience of theatrical affairs in their relation to the varied tastes of the public, upon his control and conduct of the fortunes of the theatre.

The summer season above referred to was notable for a fine performance of "Ghosts," just then in the public mind, and a much exploited play. In this production, as in many others, Gertrude Gilbert, one of the most versatile and distinguished artistes of this theatre, made a profound impression as Mrs. Alving, with strong support in Bernard Copping and George Dewhurst. "The Two Virtues" of Sutro was regarded with much greater favour here than had been extended to it in London, and the season closed with Wilfred Shine in farewell performances of Eccles

n "Caste," Jefferson in "The Jeffersons," and Ollenenshaw in "Helen with the

High Hand."

Stimulated by the marked success attending the production of "The Two Virtues." Mr. Jerome was moved to open the autumn season with another Sutro play. "The Builder of Bridges," and in this, Doris Lloyd added to her gallery of delightful old ladies in the character of Mrs. Delaney. "Rutherford and Son," repellant and forbidding as it is, gave us a remarkable exhibition of grim tragedy in the Janet of Gertrude Gilbert; and in "A Single Man," that able and thoroughly sincere young artist, Eileen Thorndyke, added to her reputation as "Mrs. Henderson" and "Louise Parker." Most excellent work has been done by George Dewhurst in Galsworthy's new piece, "The Foundations," and in "His Excellency The Governor," playing with a sure touch and vivid insight such parts as Baverstock and Lemmy. other plays, which were respectfully received, were a new comedy by Ronald Jeans and "The Pacifists" of Henry Arthur Jones, in the former of which Doris Lloyd gave us of her versatility in the pathetic part of a French shop-girl. For the Christmas attraction, Mr. Jerome staged, under the skilful direction of Percy Foster, "A Midsummer Night's Dream," with delightful concert matinées by a clever company under the title of "Fragments."

The indomitable spirit shown by the directors in "carrying on" under what, at times, must have been most discouraging and disastrous conditions, is to be highly commended, and it is to be hoped that these labours, based upon the surer foundation

of popular enterprise, will bear fruit plentifully.

# ABBEY THEATRE. DUBLIN.

Directors: Mr. W. B. Yeats and Lady Gregory; Manager, Mr. Fred O'Donovan:

Secretary, Mr. C. S. Millington.

The spring season saw a number of Shaw plays at the Abbey, Dublin, among which were "The Doctor's Dilemma" and "The Inca of Perusalem"; also new productions, "Crusaders," by J. Bernard McCarthy, and "Fox and Geese," by the Misses Day and Cummins. In the summer the company fu'filled a four weeks' engagement at the Coliseum, London. The plays performed were "Partition," "Hyacinth Halvey," "The Coiner," and "The Rising of the Moon." In September, under the management of Mr. Fred O'Donovan, who has been long associated with the theatre, Seumas O'Kelly's play "The Parnellite" was produced, and several plays in keeping with the traditions of the Abbey were revived: Lady Gregory's "White Cockade," St. John Ervine's "Mixed Marriage," Lennox Robinson's "Patriots," Edward McNulty's "The Lord Mayor," and amongst the new productions were "Friends," by Herbert Farjeon, and "The Spoiling of Wilson," by R. J. Purcell.

### BIRMINGHAM REPERTORY THEATRE.

Lessee, Mr. Barry V. Jackson; General Manager, Mr. John Drinkwater; Business Manager, Mr. Bache Matthews. Situated in Station Street, Birmingham. Telephone,

Mid. 2471 and 2472.

The following have been performed during the past year:—" Puss in Boots," by John Drinkwater, produced on December 26, 1916; January 20, "The Critic," by R. B. Sheridan; February 10, "The Battle of the Pump," by C. A. Castell; February 10, "Candida," by Bernard Shaw; February 17, "Thompson," by St. John Hankin and George Calderon; February 24, "The Tragedy of Man," by John Masefield; March 3, "The Wounded," by Robert de Smet; March 3, "Cupid and the Styx," by J. Sackville Martin; March 10 to 17 and March 21, 22, 23, "While Rome Burns," by E. H. Longson; March 24 to 31, and May 12, "The Fantasticks," by Edmond Rostand; "The Hour Glass," by W. B. Yeats; and "The Workhouse Ward," by Lady Gregory; April 7, "The Merry Wives of Windsor"; April 14, "Augustus in Search of a Father," by Harold Chapin; "X.—O.," by John Drinkwater; and "Everybody's Husband," by Gilbert Cannan; April 23, "Twelfth Night"; April 28, "The Two Gentlemen of Verona"; May 5, "Over a Garden Wall," by Elizabeth Baker; May 12, "The Tinker's Wedding," by John M. Synge; May 19, "You Never Can Tell," by Bernard Shaw; May 26, "The Farmer's Wife," by Eden Phillpotts; June 2, "Partnership," by Elizabeth Baker; June 9, "The Charity That Began at Home," by St. John Hankin; June 16, "James and John," by Gilbert Cannan; "X.—O.," by John Drinkwater; and "The Cobbler's Shop," by Charles Forrest; September 1, "Lady Windermere's Fan," by Oscar Wilde; The following have been performed during the past year: -- "Puss in Boots," by

September 8, "Change," by J. O. Francis; September 15, "The Cassilis Engagement," by St. John Hankin; September 22, "What the Public Wants," by Arnold Bennett; September 29, "The Importance of Being Earnest," by Oscar Wilde; October 6, "Widowers' Houses," by Bernard Shaw; October 20, "Over a Garden Wall," by Elizabeth Baker; October 27, "Hiatus," by Eden Phillpotts; "Cophetua," by John Drinkwater; and "The Shadow of the Glen," by J. M. Synge; November 3, "The Tragedy of Nan," by John Masefield; November 10, "Trelawny of the "Wells," by Sir Arthur Pinero; November 24, "The Corsican Brothers," by Dumas; December 1, "The Honeymoon," by Arnold Bennett; December 26, "The Christmas Party."

# HAMPSTEAD GARDEN SUBURB LITERARY THEATRE.

All activity has ceased until after the War.

# VARIETY ORGANISATIONS.

# VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road London, W.C. 2. Telephone, Gerrard 6950. Telegraphic address, Antifedera, Westrand, London. Affiliated to the White Rats Actors' Union of America, L'Union Syndicale des Artistes Lyriques of France, the Australian Vaudeville Artists' Federation, and the Trades Union Congress. Officers:—Chairman, Mr. Fred Russell; Secretary, Mr. Fred Herbert; Trustees, Messrs. Joe Elvin, Paul Martinetti, and J. W. Cragg; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings are held every Thursday at the offices at 12.30.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares in the United Kingdom, free legal advice, and free legal protection and fire insurance. There is also a death levy of 6d. per head per member in full benefit. Entrance fee, 2ls.; for performers receiving less than £4 per

week 1s. Weekly subscription, 6d.

The Executive are as follow:—Jas. Alexandre, Martin Adeson, W. H. Atlas, F. E. (Lieut.) Albini, Charles Austin, Chris Baker, Signor Borelli, Sid Bandon, Harry Barrett, J. R. Barnard, F. J. Barnard, Edwin Barwick, Monte Bayly, Dick Bell, Harry Blake, Geo. Brooks, Burnetti, Angie Caine, G. H. Chirgwin, Leoni Clarke, Fred Curran, Morny Cash, W. J. Churchill, Will Cody, Chas. Cohan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Sam J. Downing, John Donald, Harry Delevine, Sam Delevine, Percy Delevine, Robert Dunning, William Downes, Johnny Dwyer, Marriott Edgar, Seth Egbert, Harry Falls, W. F. Frame, James Foreman, A. E. Godfrey, Horace Goldin, Arthur Gallimore, J. W. Gallagher, W. E. Gillin, Chas. Grantley, Bruce Green, Harry Gribben, Fred Griffiths, Gus Garrick, Arthur Hall, Rowland Hill, Geo. Hughes, Carl Hertz, Martin Henderson, Harry Jee, Tom E. Hood, Cecil W. Huxter, Lew Lake, Fred Karno, Chas. Kasrac, Fred Kitchen, Neil Kenyon, J. W. Knowles, Albert Le Fre, Harry Lauder, J. Laurier, Fred. Latimar, J. P. Ling, John Le Hay, James Learmouth, B. Monti, Fred Maple, James Mooney, J. C. McMahon, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Pip Powell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Geo. Ross, Harry Radford, F. V. St. Clair, Fred Sinclair, Ryder Slone, Max Sterling, Harry Stelling, Eugene Stratton, George Sunford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Harry Taft, Joe Tennyson, Thora, Deane Tribune, Bert Vasco, Albert Voyce, Horace Wheatley, Erne Warsaw, W. H. Wallis, Bert Williams, Jack Williams, J. W. Wilson, John Warren, Ben

Whiteley, Howard Ward, Charles Whittle, Major Charles, J. Miller Sutcliffe, E. Story

Gofton, Lauderdale Maitland, Griff, Tom E. Cliffe, and Fred Day.

The Annual General Meeting was held on Sunday, January 28, at the Criterion Restaurant, with Mr. Fred Russell, presiding. The balance sheet showed that subscription stamps sold amounted to £3,293 13s., as against £3,081 17s., an increase of £211 16s. Funds in hand were represented by £13,397 odd.

### MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded on February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices in Cardiff: Agent, Mr. Frank Aylmer; Secretary, Mr. C. Douglas Stuart. Branch offices in Cardin: Agent, Mr. Frank Aylmer; Glasgow: Agent, Mr. John Alexander; Liverpool: Agent, Mr. Tom McKay; and Manchester: Agent, Mr. Fred Slingsby. Officers for the current year:—Hon. President, Mr. Bransby Williams; Hon. Vice-Presidents, Lieut. Albini, Mr. Charles Austin, Mr. Harry Blake, Mr. Charles Coborn, Mr. Arthur Gallimore, Mr. Harry Gribben, Mr. Fred Herbert, Mr. Ben Obo, Mr. Fred Russell, and Mr. Albert Voyce; Hon. Trustees, Messrs. J. W. Cragg, G. H. Chirgwin and Syd Walker; Hon. Treasurer, Mr. Charles Coborn; Chairman of Committee, Mr. Bruce Green, Vice-Chairman, Mr. Jim Obo; Hon. Solicitor, Mr. Eugene Judge (Judge and Priostly) Priestly).

The annual subscription is 7s. 6d., children, 5s., and entrance fee 5s. The financial position of the Association has improved considerably during the year since the Railway Executive consented to continue the granting of the concession of 25 per cent on railway fares. The membership, in spite of many who have joined the Colours, is

now 4,900, and new members are being enrolled weekly.

# VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

(With which is Amalgamated the Music Hall Benevolent Institution and the Music Hall Home)

Founded on December 4, 1907. Offices, 18, Charing Cross Road, W.C.; Secretary, Mr. C. Douglas Stuart. The work of the society consists in the granting of relief to the deserving poor of the variety profession, and the direction of the Institution of "Brinsworth," Staines Road, Twickenham, where over thirty old performers of both sexes are housed, fed and clothed.

Committee Meetings to consider applications for relief are held every Wednesday at 12 o'clock.

The officers of the Variety Artists' Benevolent Fund and Institution are as follow: -President, George Graves; Vice-Presidents, Charles Austin, G. H. Chirgwin, Wal Pink, Eugene Stratton, Harry Tate; Hon. Trustees, J. W. Cragg, Joe Elvin, Harry Lauder; Hon. Treasurer, Harry Blake: Auditors, Messrs. Jackson, Pixley & Co.

Executive Committee, 1917: -- Robert Abel, Lieut. Albini, Gus Atlas, W. H. Atlas, Sid Baker, Jack Barker, W. Barrett, Edwin Barwick, Monte Bayly, Henri Bekker, Dick Bell, A. Borelli, Signor Borelli, Burnetti, Tom E. Cliffe, T. Harry Cliffe, Chas. Coborn, Tom E. Conover, Syd Crossley, Walter Dale, Stanley J. Damerell, H. M. Darsie, Fred Day, A. de Brean, Captain de Villiers, Marriott Edgar, Seth Egbert, Harry Falls, Albert Felino, Fred Fields, Harold Finden, Tom Francis, J. W. Gallagher, Arthur Gallimore, Ken Gallimore, Gus Garrick, W. E. Gillin, Chas. Grantley, Bruce Green, H. Gribben, H. Griff, James Guidery, Jack Harris, A. P. Hemsley, Martin Henderson, Alf Herald, George Herd, Fred Hughes, Jack Hurst, Hymack, C. Kasrac, James Kellino, W. Kellino, J. W. Knowles, Albert le Fre. Alf Leonard, Harry Marlow, Harry Marvello, H. Mason, Fred McNaughton Hurst, Hymack, C. Kasrac, James Kellino, W. Kellino, J. W. Knowles, Albert le Fre, Alf Leonard, Harry Marlow, Harry Marvello, H. Mason. Fred McNaughton, Gus McNaughton, Frank Melvin, Harry Moore, Tom J. Morton, W. W. Mosford, Ben Obo, Jim Obo, Dave O'Toole, Tom Packer, Pharos, Reginald Prince, W. B. Raby, Phil Ray, Tom Reno, Arthur Rigby, Cecil Rutland, George Sanford, Albert Schafer, Norris Smith, Geo. H. Smythson, F. V. St. Clair, Rich. Taylor, Will Titman, Chris van Bern, Sam Vincent, Albert Voyce, Syd Walker, Wm. Welsh, Horace Wheatley, Horace White, Ben Whiteley, Bert Williams, and Fred Woellhaf, Chairman, Bruce Green; Vice Chairman, W. H. Atlas; Secretary, C. Douglas Stuart.

The Annual General Meeting was held on February 28 in the Board Room, 10, Charing Cross Road, The report stated that during the preceding year the Committee had granted £1,266 11s. by way of loans and gifts, as against £1,014 13s. 2d. in the preceding year. The total disbursement, including the upkeep of "Brinsworth," had been £3,571 17s. 3d. An unfortunate misunderstanding arose in the summer of 1916, between Mr. Joe Elvin and the Committee, as a result of which a Special Committee of Investigation as to the administration of the Fund at "Brinsworth" was appointed under the chairmanship of Mr. Lew Lake. The Committee's report was to the effect that they found the Institution to be admirably conducted. Among the recommendations that they made was that a resident superintendent should be appointed, and this was done by the election as superintendent and matron respectively of Mr. and Mrs. Charles Thornton.

# THE MUSIC HALL LADIES' GUILD.

The Guild was formed on September 23, 1906, with the object of assisting the wives of artists, who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessaries as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time; to assist widows of artists to find suitable employment, to find employment for children of poor artists and orphans, to supply necessitous artists with free clothing; to give stage or other clothing to artists who may require it, to visit the sick, etc. The officers of the Guild are as follows:—President, Miss Vesta Tilley; Vice-Presidents, Mrs. Cbas. Coborn and Miss Ella Shields; Hon. Treasurer, Miss Lottie Albert; Executive Committee: Miss Maggie Bowman, Miss Bessie Clifford, Mrs. Edward Compton, Mrs. Ethel Cosgrove, Miss Rosie Foote (Macarte), Mrs. Gintaro, Mrs. Charles Kasrac, Miss Cecilia Macarte, Miss Julia Macarte, Miss Maude Mortimer, Mrs. Fred Millis, Miss Ettie Osborn, Miss Irene Rose, Miss Louie Vere.

Hon. Auditors: Messrs. Jackson, Pixley and Co., E.C. Hon. Solicitor: Mr. Harold Seyd, 312, Regent Street, W. Hon. Counsel: Mr. E. F. Lever.

Committee meetings are held every Wednesday, at the offices, 3, Newport House, 16, Great Newport Street, W.C. Secretary, Miss Melinda May.

### THE GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 98, Charing Cross Road, W.C. For the present year the officers are as follow:—King Rat, Charles Austin; Prince Rat, Deane Tribune; Scribe Rat, W. H. McCarthy; Test Rat, Frank G. Fort; Musical Rat, J. W. Knowles; Bait Rat, Will Kellino; Collecting Rat, Harry Delevine; Trustees, J. W. Cragg and Charles Austin.

# THE BENEFICENT ORDER OF TERRIERS.

The Order, which was founded in December, 1912, by the active members (variety performers) of the Terriers' Association (now dissolved), continues to "carry on," despite existing circumstances. Over 100 members are now serving with the Forces, and two of them, viz., Sergeant Joe Redfern, and Will Penman, have been awarded Military Medals. About 15 members have been wounded.

The Order holds a meeting every Sunday evening, in the Terriers' Lodge, 93, Westminster Bridge Road, S.E.1 (over the London County and Westminster Bank). The Lodge is open each day for the convenience of members. Letters may be addressed there, and facilities for correspondence, telephone, etc., are provided.

The entrance fee is now £7 7s., and the weekly subscription from 1s.

The following members have occupied the chair during the past year:—Bruce Green, Fred Day, Ernest d'Almaine, W. H. Atlas, Jim Obo, Will Cody, W. B. Raby, Capt. de Villiers, Harry Gribben, Ben Obo, Walter Norman and A. C. Astor.

The Officers for the year 1917 were:—President, Bruce Green; Vice-President, Will Cody; Trustees, Arthur Gallimore and Ben Obo; Treasurer, Jim Obo; Auditors, George Cooper and Bert Marsden; Medical Officer, Dr. G. F. McCarthy; Solicitors, Messrs. Osborn and Osborn; Public Auditors, Messrs. Turquand, Turquand, & Ço.; Secretary, Arthur Were; and Assistant Secretary, Fred Hughes,

# MISCELLANEOUS.

## ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.) was founded by Sir Herbert Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council:-

Sir Squire Bancroft (President), Sir James Barrie, Bart., Sir John Hare, Sir Arthur Pinero,

Sir George Alexander,

Sir Johnston Forbes-Robertson,

Mr. Cyril Maude. Mr. G. Bernard Shaw. Miss Irene Vanbrugh. Mr. H. B. Irving, Mr. Gerald du Maurier.

Administrator.-Mr. C. M. Lowne.

The aim of the Academy is to provide a thorough training for the dramatic stage in England, and to encourage those who show talent and discourage those who do not. There is a qualifying test, consisting of two recitations, three times annually, at the commencement of each term, January, May, and October. Two scholarships of one year's free tuition are awarded to the best lady and gentleman students each term; thus, there are six scholarships in the year.

The training consists of voice production, elocution, Delsarte gesture, dancing, fencing, rehearsal classes; also lectures on subjects connected with the drama and French diction (optional). The ordinary course takes four terms, but students can enter for a single term. The fee per term is £12 12s., and the entrance fee £1 1s. The French diction classes are £1 1s. extra for regular students. The number of regular students during the past year has been 80.

There is a body of ninety-one Associates, consisting of distinguished members of the theatrical profession. The Council and Associates take voluntarily an active part in the work of the Academy. During 1917 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, and prize-judging, etc.:—Mr. Allan Aynesworth, Lady Bancroft, Miss Jessie Bateman, Miss Lilian Braithwaite, Miss Gertrude Burnett, Miss Gladys Cooper, Mr. Dennis Eadie, Sir Johnston Forbes-Robertson, Mr. Norman Forbes, Mr. A. E. George, Mr. Basil Gill, Miss Marie Löhr, Mr. Norman Page, Lady Tree, Miss Irene Vanbrugh, and Mr. J. Fisher White.

The last students' public performance took place at the New, and the following programme was performed:—"The Winter's Tale," Act 4, Scenes 1, 3, and 4; "The School for Scandal," Act 1, Scene 1, and Act 4, Scene 3; "Michael," adapted from Tolstoi's story, "What Men Live By," by Miles Malleson; "Il était une Bergère," by Andrère, a play in mime and dances. The Bancroft Gold Medal was awarded to Miss Maggie Albanesi, Sir John Hare awarding a special silver medal to Miss Gabrielle Clay. The Vedrenne and Eadie Award (of a year's engagement) was given to Miss Katharine Duncombe.

There are four different divisions and usually eight different classes, including a children's class. Each class consists of twelve to fifteen students, and forms, as it were, a company. Plays rehearsed in the acting classes are performed at the end of each term, providing generally over thirty performances, each of about three hours' duration. A variety of plays from Shakespearean tragedy to modern farce are taken. The aim of the Academy is in the first place to afford a practical training, to be of use both to the student and to the manager.

The Academy is not a source of profit to any of its Governing Body. Any surplus in funds is applied to the enlargement of the premises and the improvement of the training.

The Council, assisted by a generous gift of £1,000 from Sir Squire Bancroft, have constructed a theatre for the students on a site adjoining the present premises. The stage is about the size of that at the Duke of York's, and the auditorium will seat 300 comfortably, having a dress circle and boxes. The theatre, though practically completed, has not yet been opened owing to the war. It will be a great addition to the practical value of the training at the Academy. The present stage and auditorium will also be kept in use.

### THE PERFORMING RIGHTS SOCIETY, LIMITED.

Established to issue licenses for the performance of its copyright music by orchestras, pianists, etc., at theatres, music halls, cinemas, concerts, hotels, restaurants, and in all other places of public resort. The Copyright Act of 1911 prohibits such performance without the written permission of the copyright owners, and the Society's license gives the permission required by the Act for over a million modern works in its repertory and in those of the affiliated Societies of France, Italy, and six other countries. Offices: 61-63, Shaftesbury Avenue, London, W. Tel.: Gerrard 7403.

# THE UNITED BILLPOSTERS' ASSOCIATION.

President: Mr. James G. Owen, J.P., Exeter; Vice-President, Mr. J. M. Godfrey, Portsmouth; Committee, Councillor Joseph Crookes Grime, J.P., Manchester; Councillor Charles Pascall, London; Mr. L. Rockley, Nottingham; Mr. David Allen, M.A., LL.B., B.L., Dublin; Mr. John Hill, Reading; Mr. W. H. Breare, J.P., Harrogate; Alderman J. Duckworth, J.P., Accrington; Mr. Cyril Sheldon, Leeds; Mr. Walter Hill, London; County Councillor David Weston, J.P., Enfield, Middlesex; Consultant Secretary, Mr. G. F. Smith, 12, John Street, Bedford Row, W.C.; Secretary, Mr. C. G. Wright. Offices, 4 and 5, Warwick Court, Holborn, London. Telephone, 6447 Holborn.

This Association, which had been in existence for many years, was registered in

June, 1890, for the protection and advancement of common trade interests.

It has a committee of management, governed by a president, vice-president and ten other members, which meets monthly. The Association has a membership of between 600 and 700, comprising practically the whole of the Billposting contractors in the kingdom.

It has also (jointly with other associations) a Committee of Censors, whose duty is the examination of posters of questionable taste which may be sent them, and whose views upon them are communicated to the members. It has also a Parliamentary

Committee to watch all proposed legislation and bye-laws.

### THE CRITICS' CIRCLE.

The Critics' Circle was founded in May, 1913, in affiliation to the Institute of Journalists, to promote the professional interests of dramatic and musical critics, and to facilitate social intercourse and the exchange of views upon artistic and other matters. In its relations with the Institute of Journalists the Circle acts as an auxiliary committee, advising the Council of the London District on such questions as concern dramatic and musical criticism. At the same time it has power to act independently, and its members are not all of them necessarily members of the Institute. The Circle now includes over 80 members. Officers and committee for 1917-18:—President, E. F. Spence; Vice-President, J. T. Grein; Committee, William Archer, E. A. Baughan, Alfred Kalisch, Herman Klein, Robin H. Legge, G. E. Morrison, Richard Northcott, Charles Palmer, H. A. Scott, H. M. Walbrook; Hon. Treasurer, Bernard Weller; Hon. Librarian, G. E. Morrison; Hon. Sec., S. R. Littlewood, Hall of the Institute, Tudor Street, London, E.C. Club Room, at the Institute.

# CONCERT SOCIETIES.

# THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

President, Mr. George Ashton; Vice-Presidents, Messrs. Tom Clare and Bruce Smith; Chairman, Mr. Harold Montague; Hon. Treasurer, Mr. Harry Crozleigh: Hon. Solicitor, Mr. William Sparks; Hon. Auditors, Messrs. Cole, Dickin, and Hills; Secretary, Mr. A. C. Roberts; and Committee, Messrs. Charles Morton, Harry Briden, Alfred Thomas, Charles Connell, Alan Adair, A. E. Nicholds, Alan Stainer, George Bolton, Herbert Townsend, Ben Osborne, Fred Curtis, Fred Wildon, Percy E. Barkshire, Osborn Pearston, and Eric Williams.

The Association consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed

by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting

sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters conjected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Annual General Meeting was held on Monday, May 6, at the Criterion Restaurant, with Mr. Alfred Thomas in the chair. The balance sheet showed £265 ts. as received by

way of income, and an expenditure of £267.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. An ual subscription £1 ls. For country members re-ident over forty miles beyond London the annual subscription is 10s. 6d. The funds in hand

exceed £2,000.

Applications for new membership should be made to the Secretary, 9 and 10, Pancras Lane, London, E.C. 4.

### CONCERT PARTY PROPRIETORS' ASSOCIATION.

Formed in November, 1913. Objects, to safeguard the interests of concert party proprietors generally, to receive and deal with suggestions for the benefit of members' interests, to establish, by means of meetings and written correspondence, a closer friendship amongst members, and generally to deal with all matters of complaint brought before the executive of the Association.

Only bond fide proprietors of concert parties, either resident or touring, are eligible for membership. The Association is governed by a Council, elected annually. Offices:

13, York Street Covent Garden, London, W.C.

# KINEMATOGRAPH ASSOCIATIONS.

# INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS. LTD.

Office, 62, Strand, W.C. Secretary, J. Brooke Wilkinson. Formed to protect the interests of manufacturers and publishers of films.

# THE KINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED.

Secretary, W. Gavazzi King, Broadmead House, Panton Street, Haymarket Tel: Regent 1622.

President, A. E. Newbould; Vice-President, A. Cunningham; General Secretary, W. Gavazzi King; Treasurer, Matt. Raymond; Solicitor, Norman Hart; Auditors, A. F. Stoy and Co.; Hon. Consulting Accountants, Sydney Jeffreys and Co.

General Council:—Birmingham and Midlands Branch, G. F. McDonald, J. P. Moore; Bradford and District, R. Richardson; Bristol and West of England, Tom Channing; Derbyshire County, J. N. Nutt; Glasgow and West of Scotland, J. J. Bennell, J. Welsh; Hull and District, Robert Freeman; Leicestershire County, A. Mynard; Leeds and District, Bert Rutter, J. Briggs; Liverpool and District, S. H. Carter, W. H. Huish; London and Home Counties, A. J. Gale, E. M. Barker, Matt. Raymond; Manchester and District, Fred Carlton, C. A. Wood; Northern Branch, S. Bacon, A. F. Davidson, F. W. Morrison; North Staffordshire, Bert Miller; Nottinghamshire County, H. B. Stone; Sheffield and District, W. H. Ravenscroft; South Wales and Monmouthshire, H. V. Davies, W. Stone.

### CONSTITUTION.

The Society consists of A, B, C, and D members. Every branch has powers as provided by these rules, and is subject, in accordance with them, to the control and direction of the Council, but every branch can appoint its own officers and conduct its own business in the manner set forth in Rule X. hereof.

The objects of the Association are: -

- (a) To promote goodwill and a good understanding between all proprietors of kinemas and other places of entertainment, and between them and such persons as work for them, and between them and the manufacturers and the renters of films.
- (b) To provide a fund for the protection of the interests of the members of the Association, to relieve them when in distress, and to protect them from oppression.

(c) To secure unity of action among proprietors of kinemas and other places of

entertainment.

(d) To promote by all lawful means the adoption of fair working rules and customs of the trade.

(e) To organise means to secure, and if at any time considered necessary, themselves supply, means whereby a free and unrestricted circulation of films and other trade requisites may be secured for members of the Association.

(f) To resist, by all lawful means, the imposition by public authorities, or other persons, of terms and conditions upon the trade which are unreasonable

or unnecessary.

(g) To secure legislation for the protection of the interests of members, and to promote or oppose and join in promoting or opposing Bills in Parliament.

(h) To adopt such means of making known the operations of the Association as

may seem to the Council expedient.

(i) To adopt any means which in the opinion of the Council may be incidental or conducive to the above objects.

# MEMBERSHIP OF THE ASSOCIATION.

### 1. The Association shall consist of :-

(a) Proprietors of kinemas and other places of amusement approved by the

Council of the Association.

(b) Directors, shareholders, or secretaries of any company, owning or controlling such halls or places of amusement, who shall be nominated by the Company and approved by the Council of the Association.

A member may nominate a representative to act for him and on his behalf, provided

that such representative has been duly approved by the Council.

2. Any qualified person may be nominated by a member of the Association, and shall sign a form of application for membership. The Council shall elect or reject the candidate at the next Council meeting held, after the nomination paper and signed form of application have been received by the General Council for seven days. The Council shall vote by ballot, and one vote in three shall reject the candidate. A rejected candidate shall have the right to appeal to General Meeting.

#### FINANCE.

The Association shall collect funds for the furtherance of its objects, and for the benefit of distressed, persecuted, or unfortunate members. Money shall be received from the following sources:—

1. All members, other than members of the Kinematograph Exhibitors'

Association, Limited, shall pay on election an entrance fee of 5s.

2. The members shall consist of four classes, namely, A, B, C, and D. The first three classes shall pay an annual subscription at the following rates, namely:—Members who are proprietors of any hall or halls, place or places of entertainment, or are the authorised nominee of any company, or proprietor of any hall or place of entertainment, duly appointed by resolution of the Board of any such company, and signed by the Chairman and Secretary, or by the proprietor, as the case may be, which comes within class A, an annual subscription of £3 3s. in respect of each hall specified and declared as provided for in clause 4 of this rule. Members who are similarly proprietors of or nominees in respect of a hall or place which comes within class B, an annual subscription of £2 2s. in respect of each hall specified and declared as provided for in clause 4 of this rule. Members who are similarly proprietors of, or nominees in respect of a hall or place which comes within class C, an annual subscription of £1 1s. in respect of each hall specified and declared as provided for in clause 4 of this rule. Class D consists of hon. members who are eligible for branch or district offices, subject to the approval of the Council.

#### BRANCHES.

Birmingham and Midlands.—Secretary, Chas. J. Leopold Ray, Westminster Chambers, 99, Corporation Street, Birmingham. Chairman, G. F. McDonald, Rockery Picture House, Handsworth, Birmingham.

Bradford and District.—Secretary, Albert E. Shields, Lion Chambers. 29, Kirkgate, Bradford. Chairman, P. Goodall, Albion Street, Cleckheaton.

Bristol and West of England.—Secretary, Tom Channing, Baldwin Chambers, Baldwin Street, Bristol. Chairman, Alex. Grant, Cinema Theatre, Castle Street, Bristol

Derbyshire County.—Secretary, J. N. Nutt, 12, The Strand, Derby. Chairman, A. R. Flint, White Hall Cinema, St. Peter's Street, Derby.

Glasgow and West of Scotland.—Secretary, J. Welsh, 79, West Regent Street, Glasgow. Chairman, J. J. Bennell, 81, Dunlop Street, Glasgow.

Hull and District.—Secretary, G. J. Morgan, Hessle Road Picture House, Hull. Chairman, Robt. Freeman, Tower Picture Palace, Hull, Ltd., Jameson Street, Hull.

Leicestershire County.—Secretary, A. Mynard, Corridor Chambers, Market Place, Leicester. Chairman, F. Gray, Coliscum, Narborough Road, Leicester.

Leeds and District.—H. B. Hylton, 2, Aryesome Terrace, Street Lane, Roundhay, Leeds. Secretary, Wm. Clayton, 72, Albion Street, Leeds.

Liverpool and District.—Secretary, W. H. Huish, 173, Upper Parliament Street, Liverpool. Chairman, Edwin Haigh, 10, Commutation Row, Liverpool.

Liverpool. Chairman, Edwin Haigh, 10, Commutation Row, Liverpool.

London and Home Counties.—Chairman, F. R. Goodwin, 213, Shaftesbury Avenue,

W.C. Secretary, E. W. Pashley Peall, Pashley House, 83, Brixton Hill, S.W. Manchester and District.—Chairman, J. B. Midgley, Jun., 83, Bridge Street, Manchester. Secretary, A. Liddall Bridge, 39, Blackfriars Street, Manchester.

Northern Branch.—Secretary, J. Petrie, Havelock Picture House, Fawcett Street, Sunderland. Chairman, Thos. Thompson, Clevedon, Linthorpe, Middlesboro',

North Staffordshire.—Secretary, Bert Miller, King's Theatre, Newcastle-under-Lyme, Staffs. Chairman, G. H. Barber, Palace, Tunstall, Staffs.

Nottinghamshire County.—Secretary, E. Russell Yeulett, 2, Forman Street, Nottingham. Chairman, H. B. Stone, 2, Forman Street, Nottingham.

Sheffield and District.—Secretary, C. Wright, 55, Norfolk Street, Sheffield. Chairman, W. H. Ravenscroft, Cinema House, Fargate, Sheffield.

South Wales and Monmouthshire.—Secretary, G. Dewar, 4, Park Place, Cardiff. Chairman, Will Stone, Hippodrome, Tonypandy.

Devon and Cornwall.—Secretary, G. Halderson Rundle, Theatre Elite, Ebrington Street Corner, Plymouth. Chairman, Mont. Gilpin, St. James Hall, Union Street, Plymouth.

Hampshire and Isle of Wight.—Secretary, S. A. Gough, Alexandra Picture Palace, Above Bar, Southampton. Chairman, H. J. Hood, Palladium, Southampton.

# NATIONAL ASSOCIATION OF KINEMATOGRAPH OPERATORS. (Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its members are qualified

operators of animated picture apparatus.

Objects:—(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 3s. Contributions, section a, 3d. per week; section b, 4d. per week. Certificates are issued to members passing an examination, particulars of which are supplied on application.

Full particulars of membership and benefits supplied post free on application to the Secretary, at King's Chambers, Portugal Street. Telephone 1305, Holborn. Telegraphic Address, Stageland, Estrand, London, W.C.

# STAFF ORGANISATIONS.

# NATIONAL ASSOCIATION OF THEATRICAL EMPLOYÉES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments in the use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, kinem tograph operators, property men, stagemen, and in fact all men and women employed on the mechanical or administrative staff of a dramatic, variety, or picture theatre, theatrical, or cinematographic business or industry.

It is affi iated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic

Address, Stageland, Estrand, London.

Summary of Objects.—To raise the status of each class and grade of employees by maintaining a minimum rate of pay, definite working, rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has Branches in various parts of the United Kingdom. The entrance fee is 3s., including copy of rules and membership card. The contributions and benefits are as follows:—(a) TRADE SECTION MEMBERS.—Open to employees over 18 years of age. Contributions, 3d. per week. Benefits: Trade protection; Dispute pay, a sum equal to one-half of the normal earnings at the time, from theatre work, not exceeding the sum of 20s. per week; Legal advice free; Legal assistance in approved circumstances; Grants from the Benevolent Fund subject to the discretion of the Committee. (b) TRADE AND FUNERAL Fund Section Members —Open to those under 40 years of age at time of joining. Contribution 4d. per week. Benefits, in addition to all the benefits provided for class (a) members, the following sums at death:—£10 on the death of a member, £5 on the death of a member's wife or husband, after 12 months' membership.

The constitution of the Association permits any grade or section of employees eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those

resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices.

During 1917 its membership was about 7,500, with over 3,000 enlisted.

The Association is affiliated with the Australian Federation of Stage Employees.

The National Association of Theatrical Employees is also an approved Society for the purposes of the National Health Insurance Act, 1911. "This approval extends to the Society in respect of persons resident in England, Scotland, Ireland and Wales, who are members of the Society for the purposes of Part I. of the Act."

Any man or woman between the ages of 16 and 65 engaged in any capacity in the entertainment, world may apply to join the Association for the purposes of the Act, irrespective of whether he or she is eligible or ineligible to join the Association for its

other purposes.

# THE DRAMATIC AND VARIETY THEATRE (Employ es') PROVIDENT ASSOCIATION.

This fund is a separate and independent fund for special purposes. It is not a part of any Approved Society, although it is managed by the Executive Committee of

the National Association of Theatrical Employees.

It is for those who wish to make provision for more assistance during sickness than the National Health Insurance Act provides. It combines the savings bank principle with the co-operative method of providing sickness benefit and sums at death. That is to say, the members' contributions not needed to assist members in any one year are divided at the end of the year between the members.

This Association is open to any man employed in the entertainment world over eighteen and under forty-five years of age whose application is accepted by the Committee.

Entrance Fee.—1s. 3d., including membership card and book of rules. Revised contributions:—Class A.—7d. per week. Class B.—3½d. per week. Annual division of

the surplus General Funds. In December of each year, each member receives an equal share for equal period of membership (Class A full share, Class B half share). less 1s. deducted to carry on the membership, and if required 1s. for the Benevo-

King's Chambers, Portugal Street, London, W.C. "Stageland, Estrand, London." Telephone: 1305 Holborn. Telegraphic address:

### HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902. It consists exclusively of stage managers, scenic artists, master carpenters, chief electricians, master propertymen, and master gasmen of dramatic, variety, and picture theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 3s. The contribution varies from 3d., 4d., to 6d. per week, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same.

The Association has a benevolent fund, and affords free legal advice to members. Office, King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic Address, "Stageland, Estrand, London."

# AMALGAMATED MUSICIANS' UNION.

Has a membership of over 10,000. General offices, Avenue Chambers, Southampton Row, London, W.Cl. Tel.: Museum, 4427. Registered Office: 135, Moss Lane, East Manchester. Has branches in most of the important cities. General Secretary, Mr. J. B. Williams.

# ENTERTAINMENTS TAX.

The new scale, which came into force on October 1, 1917, is as follows:-

On payment for admission for each Person (exclusive of	Tax.	On payment for admission for each Person (exclusive of	Tax.
Tax), not exceeding	₹d.	Tax), not exceeding	
93 :	1d.	$\left\{egin{array}{c} 6/-\ 7/6 \end{array} ight\} \cdots \cdots$	1/6
5d. )	2 <b>d</b> .	15/	2/-
9d.	3d.	17/6 }	2/6
1/-	4d.	1 gn. $(21/-)$	3/- 4/-
2/- )		£2 (40/-)	
2/6 3/- 3/6	ba.	$2\frac{1}{2}$ gns. $(52/6)$	
4/-	9 <b>d</b> .	4 gns. (84/-)	9/-
5/- )		. 5 gns. (105/-)	11/

and so on at the rate of 2s. for the first 15s., and 6d. for every 5s. or part of 5s. over 15s.

### TAX ON BOXES.

A Ticket for a Box must be marked with the Total Admission Price and the Number of Persons to be admitted by it, and the Tax must be calculated for that Number of Persons at the proportionate price of admission for each.

A Box Ticket may be marked always to show the same maximum number or with a less number if wished by the purchaser.

Single seats may be sold in Boxes and taxed at the price paid for each.

The various associations connected with the amusement industry endeavoured in various ways to combat the increased taxes which eventually came into force as above; but without avail. The only concession made by the chancellor of the Exchequer on his original plans was the omission of the section which provided for the payment of a tax on free tickets.

Among the many meetings called in connection with the proposed increase in the Entertainments Tax was that held on July 6 at 60, St. Martin's Lane, presided over by Mr. J. M. Gatti, and noteworthy from the fact that every organisation connected with the entertainments industry was represented. There were present:—

Mr. Percy B. Broadhead, Mr. Matthew Montgomery, and Mr. Percival Percival, Provincial Entertainment Proprietors' and Managers' Association; Mr. Sydney Paxton, Actors' Benevolent Fund; Mrs. Gertrude Wareing and Mr. Sydney Valentime, Actors' Association; Mr. John Harrison, Northern District Cinema Exhibitors' Association; Mr. J. B. Mulholland, Theatres Alliance; Mr. J. E. Vedrenne, Society of West End Theatre Managers; Mr. Otto C. Culling, Provincial Managers' Association; Mr. Robert Brain,

Amalgamated Musicians' Union; Mr. Alfred White and Mr. Robert Parker, Provincial Association; Mr. A. E. Newbould, Kinematograph Exhibitors' Association (Chairman); Mr. A. Bertram and Mr. Arthur Gibbons, Touring Managers' Association; Mr. Fredk, Melville, Theatrical Managers' Association; Mr. Fredk, Melville, Theatrical Managers' Association; Mr. Hiton Bode; Mr. Percy Rutland, Emtertainments Protection Association; Mr. Ernest B. Williams, for Mr. Oswald Stoll; Mr. H. B. Brandreth, Royal Carl Rosa Co.; Mr. A. E. Drinkwater, Travelling Theatre Managers' Association; Mr. Lionel Carson, Concert Party Proprietors' Association and Royal General Theatrical Fund; Mr. J. F. Elliston, Vice-President, Theatrical Managers' Association; Mr. H. W. Rowland, Secretary, Theatrical Managers' Association; Mr. Henry Tozer, Entertainment Protection Association (Variety Theatres); Mr. J. Moverley Sharp, Secretary, Theatres Alliance; Mr. J. A. Seddon, Kinema Ex.; Mr. William Johnson, National Association of Theatrical Employees; Mr. Fred Russelt, Variety Artists' Federation; Mr. Bernard Weiler and Mr. S. R. Littlewood. Critics' Circle; and Mr. Tom B. Davis, President, Theatrical Managers' Association.

#### MANAGERS AND EMPLOYEES.

# TEXT OF THE AWARD.

INCREASES OF PAY GRANTED.

### LONDON AWARD.

The following is the text of the arbitrator's award in the dispute between the various London music hall manage-ments and the National Association of Theatrical Employees. This award, which took effect as on and from September 17, 1917, is the most comprehensive award yet given relating to the conditions of employ-ment for the staff. It will be seen that all sections of men and women in all departments back and front of the house are included, and that a minimum rate and a maximum number of hours to constitute the working week, with special rates for extra time, are specified. The increases provided, ranging from 20s. a week downwards, are in many cases substantial. The poorer raid sections, on the whole, benefit most, as is only fair.

CONCILIATION ACT, 1896. Theatres of Varieties (London). AWARD.

Whereas questions and differences having arisen between the managers of theatres of varieties in London and its vicinity on the one hand, and their employees on the other hand, and pro-posals having been made for the altera-tion of rules, regulations, and rates fixed by the previous awards of Sir George Askwith hereafter mentioned, such questions, differences. and proposals were referred to me, Albert Banford Pilling, as the arbitrator appointed by the Ministry of Labour under the Conciliation Act, 1896. And whereas I have heard the parties and their representatives, and do now award and declare as follows:-

PART ONE.—SUPPLEMENTAL AWARD.

Section (1).-This award is supplementary to the awards of Sir George Ranken Askwith, dated the 14th day of June, 1907, and the 12th day of September, 1916, and the said awards shall continue to be binding on the parties, subject to the terms and provisions of this present award.

Commencement of Award

Section (2).—The increased rates of pay hereby awarded shall be calculated and paid :-

As to ordinary pay from September 17. 1917.

As to overtime pay from December 31, 1917,

and all sums accrued, due in respect of

such increased rates, shall be paid on or before January 14, 1918. Section (3).—The increases of pay kereby awarded are to be upon the salaries and wages paid at September 17, 1917, and any increases since that date shall be taken into account in calculating the increases hereby awarded.

PART TWO.—HEADS OF DEPART-MENTS.

Section (4).—Stage Managers, Electricianin-Charge and Bioscope Operator (com-Electrician-in-Charge. gineer-in-Charge of Plant, Master Carpenter, Property Master in West End Theatres.

Salaries not exceeding £2 15s. per week to be increased to that sum, or such larger sum as may be necessary to give a minimum increase of 10s, per week.

Salaries amounting to £2 15s. per week, but not exceeding £4 per week, to be increased by 10s. per week.

Salaries exceeding £4 per week, but not amounting to \$4 10s. per week, to be increased to the last-named sum.

Normal Hours.-These shall be the 57 normal hours for day men specified in the Award of 1916.

Overtime.—To be paid for, in accordance with the Award of 1916, at the rate of 1s. 6d. per hour on a week-day, and 3s. per hour on Sunday, Good Friday, or Christmas Day, with a minimum of 7s. 6d. for any time on a Sunday, Good Friday, or Christmas Day, not being a continua-

tion of a previous day's performance.

Electrician-in-Charge.—This expression shall not, either in this Award or in the

Award of 1916, be deemed to include Electrician (Switchboard Attendant).

Section (5).—Refreshment Department. Manager and Manageress.

Salaries not exceeding £2 per week to be increased to that sum, or such larger sum as may be necessary to give a minimum increase of 5s. per week.

Salaries amounting to £2 per week, but not exceeding £3 5s. per week, to be in-

creased by 5s. per week.

Salaries exceeding £3 5s. per week, but not amounting to £3 10s. per week, to be increased to the last-named sum.

Hours and Overtime to be as prescribed

in Section (4).

Section (6).-Chief Cinematograph Operator.

Salary.-A minimum of 35s. a week for twice-nightly houses, the parties agreeing that the award shall be confined to this class of house.

Hours and overtime to be as prescribed

in Section (4).

Section (7).—Bill Inspector.

Salary.—A minimum of £2 per week. Duties.—The bill inspector shall render in or in connection with the theatre (but not upon the stage) such services, in addition to those of bill inspecting, as the management may reasonably require of him during his normal hours. Hours and overtime to be as prescribed

in Section (4).

PART THREE.—WEEKLY SERVANTS OTHER THAN HEADS OF DE-PARTMENTS.

Section (8).-Men.

In Once-nightly Houses.

Leading Man.-Minimum wage, 11d. per hour; maximum normal hours, fiftyseven per week at discretion of management. Other men.—10d. per hour. Over-time.—Time and a half from 5 p.m. to 8 p.m.; double time from 8 p.m. to start ing time next morning, after 1 o'clock on Saturday and on Sunday, Good Friday, and Christmas Day. N.B.-In a suburban theatre not more than two men shall be entitled to the leading man's rate.

In all Houses.

Keeper.-Minimum Box-office Wage 37s. 6d. per week; maximum normal hours fifty-seven per week at discretion of management. Overtime.—Time and of management. a-half. Double time on Sunday, Good Friday, and Christmas Day, and from

midnight to starting time next morning.

Assistant, billman, cellarman (see also Part 6, Section 20), general clearners, flyman, stageman, electrician's assistant, property assistant:—Minimum wage, 37s. 6d. per week; maximum normal hours, fifty-seven per week as specified for day men in the Award of 1916. Overtime: -All work done, other than matinée work on ordinary days between 3,30 p.m. (or 2.30 p.m. where the mealtime is excluded) and 5.45 p.m., to be paid for at the rate of 9d. per hour. All night work

done after the clearing of the stage, or work done on Sunday, Good Friday, or Christmas Day, or between 1.30 p.m. and 5.45 p.m. on Saturdays, other than matinee work and mealtime, when worked at the request of the employer, to be paid for at the rate of ls. per hour. Hall Keeper and Stage Doorkeeper.— Minimum wage, 35s. per week. Fireman.
—Minimum wage, 37s. 6d. per week.
Maximum normal hours, 70 hours on 6 days a week, with right to one day off in seven. Overtime:—On Sunday double pay, if working 7 days a week, but ordinary pay if working 6 days only.

Stoker and Stage Carpenter.-Minimum wage, an increase of 5s. per week up to a total increased rate of 45s. Painter and decorator (brush hand) (see also journeyman, Part Five, Section 19):—Minimum wage, 37s. 6d. per week. Maximum normal hours, 57 per week at discretion of management. Overtime:—Time and a half. Double time on Sunday, Good Friday and Christmas Day, and from midnight to starting time next morning.

Section 9.-Women.

Box office keeper (including secretary d. telephone operator):—Minimum wage, 30s.; maximum nomal hours, 57 per week at discretion of management. Housekeeper: —Minimum wage, 25s. Ward-robe mistress: —Minimum wage, 35s. Maximum normal hours, 57 per week as specified in the award of 1916. Cleaner: Minimum wage, 20s. per week and 6d. per call if required between performances; maximum normal hours, 5 per day, between 9 a.m. and 5 p.m. Overtime:

Time and a half. Double time on Sunday, Good Friday and Christmas Day,
and from midnight to starting time next morning.

## PART FOUR.—SERVANTS PAID AT PERFORMANCE RATE.

Section (10).—Dresser (male or female) and super (male) directly engaged by the management, barman (not being cellarman), barmaid and waitress, money taker, front attendant.

Pay.—In all houses 3s. per night and 2s 6d. per matinée for each matinée of the present average duration. Whenever three or more matinées per week are given, 2s. per matinée.

Hours and overtime to be as prescribed

in Section (12).

Section (11).-Call Boy, Book Boy, and Page of either sex.

Pay.—If under sixteen years of age, 50 per cent, of the performance rate. Between sixteen and eighteen years of age, 75 per cent. of the performance rate; eighteen years of age and upwards, full performance rate.

Hours and overtime to be as prescribed in Section (12).

Section (12).—Other Servants.

Pay.—In all houses for servants (other

than those mentioned above) employed directly by the management, 3s. 6d. per night and 3s. for each matinée of the present average duration. Whenever given, 2s. 6d. for each matinée.

Leading men and women in any de-(not including perch-light operators) to be paid 6d. in addition per

night or per matinée.

A special performance exceeding the usual duration of a matinée or evening performance to be paid extra.

Taking out scenery and effects of any artist to remain as provided in the award

of 1916.

Hours.—Normal hours for evening work to remain at 33 per week, as fixed by the award of 1916, with three hours for matinées.

Overtime.-To be paid at the rate of 4d. for every fifteen minutes or portion thereof on a weekly total. Work done on Sunday, Christmas Day, and Good Friday to be paid for at overtime rate. Work done between midnight and starting-time next morning to be paid for at double time rate

Section (13).—Rehearsals.

Dress rehearsals to be paid at performance rate.

For other rehearsals.—The rates of 9d. and 1s. per hour and minimum of 2s. 3d. specified in the award of 1916 shall be increased to 1s., 1s. 4d., and 3s. respectively.

#### FIVE. - SERVANTS NOT PART OTHERWISE CLASSIFIED.

Section (14).—Dressers.

Dressers (when not paid by performance rate, but permitted to come in and

Pay.—A "travelling fee" of 1s. per

night and per matinée.

The artist employing the dresser to be responsible for the dresser's fees for dressing.

If a scale of dressers' fees be agreed between the Variety Artists' Federation and the National Association of Theatrical Employees the managers shall keep the scale posted conspicuously in the dressing-rooms on being supplied with duly authenticated prints for that purpose.

The management shall not be responsible for the payment of these fees, nor under any duty to see that the dressers are paid by the artists, but the posted scale should bear a notice that it is in operation in the theatre.

Section (15)—Usher and Programme Seller.

Pay.—Sales of programmes and chocolate on commission to continue, but each girl to be guaranteed a minimum earning of 17s. 6d. per week, and to retain any commission and gratuities earned in excess of that sum. Hours.—Normal hours per week to be

36 in twice-daily houses and 33 in twice-

nightly houses.
Overtime to be as prescribed in Section (12).

Section (16).-Cloak-room Attendant. Pay.—A guaranteed minimum of 21s. a week in West End theatres and of 17s. 6d. per week in suburban theatres, and to retain any gratuaties earned in

excess of these sums. Hours to be as prescribed in Section

Overtime to be as prescribed in Section (12).

Section (17).—Carpenters and Joiners (Bench Hands).

Pay.—The provisions of the Award of 1916 to continue in force, but the expression "The London Rate," used therein, shall mean and be the London Trade Union rate from time to time obtaining during the continuance of this present Award.

Overtime, grinding money and notice to be as prescribed in the Award of 1916.

Section (18).-Wiremen.

The London Trade Union rates for time and overtime obtaining from time to time during the continuance of this present Award.

Section (19).-Painter and Decorator.

Pay.-For qualified journeyman—the London Trade Union rates for time and overtime obtaining from time to time during the continuance of this Award. (For Brush Hands, see Part III., Section (8).)

# PART SIX.-MISCELLANEOUS PROVISIONS.

Section (20). Cellarmen.

Cellarmen shall render in or in connection with the theatre (but not upon the stage) such services in addition to those of cellarmen as the management may reasonably require during the normal hours.

If boys over sixteen years of age are employed with the duties and responsibilities of cellarmen, they shall be paid the full

minimum wage.

The term "cellarman" does not include refreshment manager.

(See also Part III., Section (8).) Section (21).—Reduction of Pay: Increase of Hours.

This Award shall not be construed as authorising the management (a) to reduce any salary or pay which exceeds the mini-mum rate fixed by this Award, or (b) to increase the normal hours now worked unless such an increase be necessitated by a change of the principle on which the business of the theatre is conducted-for example, where a continuous performance is superseded by two shows daily, or two shows nightly by two shows daily.

Section (22).—Theatres included in Award. This Award extends to and includes every theatre of varieties and music hall in the West End and suburbs of London.

In this Award the expression "West End theatre" means the Victoria Palace and any theatre of varieties or music hall situate on the north side of the River Thames and within a radius of one mile from the Cross in the Charing Cross railway station yard of the South-Eastern and Chatham line; and a "suburban theatre means a theatre of varieties or music hall situate within the Metropolitan Police Distriot, but not being a West End theatre as defined above.

PART VII.—PREFERENTIAL TREAT-MENT OF CERTAIN THEATRES.

Section (23).-I find and award against the claim submitted to me that the Variety Theatres Consolidated, Limited, should be given exemption for a period from the terms of this Award, or (alternatively) that they should be permitted to pay less than the minimum rates hereby awarded.

PART VIII.

Whereas certain questions have arisen as to the construction or interpretation of the Award of 1916, and whereas at the request of Sir George Ranken Askwith (the Arbitrator in 1916) and of the parties concerned I have taken the said questions into my consideration, I now award and find as follows:-

Section (24).

Frederick Charles Beck, switchboard attendant at the Tottenham Palace, is included in the expression delectrician (switchboard attendant)," as used in the Award of 1916, and is entitled under that Award to the minimum rate of 40s. per week therein specified.

Section (25).
Robert Mills, employed at the Chelsea Palace as an assistant electrician, is a day man within the meaning of the Award of 1916, and entitled under the Award to a minimum sum of 32s. per week, exclusive of overtime.

Section (26). The Award of 1916 provided that rates agreed to in certain cases prior to the Award were not affected by the Award. The rate of 2s, 6d, per matinée at the Oxford Music Hall prior to the Award of 1916 was a rate agreed as aforesaid, and was not superseded by the minimum rate of 2s. per matinée fixed by the Award whenever three or more matinées per week were given.

Section (27).

The true intent and meaning of the Award of 1916 was that each woman cleaner should receive at least 15s. per week, and each woman cleaner is entitled to that minimum rate.

Section (28).

The true intent and meaning of the Award of 1916 was that each woman usher and programme seller should be entitled

to retain her own commission and not be required to pool it with the commissions earned by others of her class.

Section (29).

I award and direct that the pay of the classes of persons affected by this Part VIII. of my Award shall be calculated forthwith in accordance with my findings for the period between the date when the Award of 1916 came into operation and September 17, 1917, and that any arrears of pay thereby found to have accrued shall be paid on or before January 14, 1918, to the persons entitled thereto.

### PART IX.—DURATION OF AWARD. Section (30).

This Award shall operate during the war and for three months after the declaration of peace, and thereafter until determined by three months' notice in writing, expiring on March 31 or September 30 in any year.

### PART X.-FUTURE DISPUTES. Section (31).

In the event of any question arising as to whether this Award is being observed or not, such question shall be referred to me, or failing me, to another Arbitrator to be appointed by the Ministry of Labour for decision, and upon any decision that the Award has not been observed, and neglect to comply with the order thereupon made, the persons aggrieved shall have liberty of action to take such course as they shall deem fit or as the Arbitrator shall direct.

Section (32).

Any proposal for the alteration of any of the rules, regulations and rates fixed and specified in this Award, or for the consideration of any rules, regulations and rates not hereby fixed and specified shall be subject to not less than one month's notice in writing by one party to the other, and such notice shall state the alterations proposed and the grounds therefor. Upon notice being given under this clause, the procedure laid down in the following clause shall be followed. Section (33).

For the adjustment of all future disputes and to avoid stoppage of work, any difference arising between managements and their employees shall be first considered by the parties concerned and/or their authorised representatives, and in the event of no agreement such difference shall be referred to me or, failing me, to another arbitrator to be appointed

by the Ministry of Labour, whose decision shall be final and binding.

And I further award and declare that with regard to the whole of this Award any questions upon the construction or interpretation shall be referred to me for decision.

As witness my hand this Fourth Day of January, One Thousand Nine Hundred and Eighteen.

(Signed) A. B. PILLING.

The following Clauses were included in the Terms of Reference for this Arbitration, and this Award should conform to the conditions laid down in these Clauses:

"A. That such increase as shall be awarded shall take effect as on or before Monday, September 17, 1917.
"B. That the Arbitrator shall consider,

not whether or no any increase of pay shall be granted, but how much the increase shall be, having regard only to the in-creased cost of living, and the hours worked by each section.

"C. That no man or woman repre-

sented by this Association shall be excluded from the right to an increase of pay, or from the right to have a maximum number of hours specified for the rate of pay, with overtime pay for extra time beyond such maximum."

Extracts from the 1916 Award, relating to points referred to in Section 12, in

Section 13, and in Section 29.

"The work of taking out scenery and effects of any Artist on a Saturday night shall be done by the men engaged to do such work, and the minimum rate to be paid by the Artist for such work should be 2s. 6d. per man for two hours or part thereof, and 1s. 4d. per hour or part thereof for any time exceeding two hours."

#### REHEARSALS.

"Nightmen for rehearsals between 7 a.m. and 12 p.m., 9d. per hour, with a minimum of 2s. 3d., and for rehearsals after 12 p.m. (midnight) on Sundays, Good Fridays, or Christmas Days, or between 1.30 p.m. and 5.45 p.m. Saturdays, 1s. per hour.

"All men employed for rehearsals to be paid from the time of call, if on duty."

The 1916 Award came into operation on September 12, 1916.

# MIDDLESBROUGH AWARD.

Mr. A. J. Ashton, who was appointed arbitrator to determine certain differences between the Tees-side Managers' Association and the National Association of Theatrical Employees, and who at the hearing was empowered by the parties to determine all the matters dealt with in the award if the same were not already submitted to him, made his

award on December 18, 1917.

It will be noted that a 48-hours working week for full-time workers has been secured, and that the disparity between the pay of those employed in once-nightly and in twice-nightly houses has been abolished, by fixing a maximum of 18 hours per week for the sum named. All time over 18 hours per week (on the six working days) for matiness or evening shows is to be counted overtime. While in Middlesbrough those employed in oncenightly work may not make much over-time, those employed in twice-nightly houses work 27 hours a week; so they will

have nine hours' overtime at 1s. per hour per week unless the time is reduced.

Rehearsal pay is fully provided for. For Sunday rehearsal double time rate is to be paid.

#### A DAY STAFF.

1. The following heads of departments (where employed), namely, stage managers, electricians in charge, master carpenters, cinematograph operators, property masters and bill inspectors shall from and after the date of this award be paid an increase of 4s. per week upon the rate of pay now existing, provided that such increase shall not apply to those now in receipt of a weekly wage of £2 15s. or upwards, and provided also that no wage shall by reason of such increase be increased beyond

the sum of £2 15s. per week.

2. Subject to the exceptions provided by Clause 4, all other persons employed in the departments mentioned not included in Clause who are engaged at a weekly wage shall be paid from and after the date of this award the following increases upon the present rates of pay, namely, for men 3s, a week, for women 2s, a week.

3. The working week for those mentioned in Clauses 1 and 2 shall not for the wages named exceed forty-eight hours per week, including all performances, not including Sundays. All excess time shall be paid for in accordance with Clause 5.

4. Carpenters (bench hands) and wiremen (electricians) shall be paid the local trade union

rate of wages.

5. For all sections of the day staff (men or women) the overtime rate for work other than work connected with the performance shall be as follows :-

as follows:—
From 5 p.m. to 8 p.m., time and a half.
From 8 p.m. to starting time next morning
on ordinary days and for any work done on
Sundays, Good Friday and Christmas Day
double time rate.

A minimum of 10s. 6d. for heads of departments and of 5s. for others for any time worked on a Sunday, unless for charitable

When the dinner hour is worked at the request of the employer double time rate shall be paid Any portion of overtime under half an hour shall count as half an hour, and any time over half an hour and less than one hour as one hour overtime.

### EVENING STAFF.

6 (a) Leading men and women in each department and all men and women in any department, including supers, for performances only, shall from and after the date of this award be paid an increase of 4d. per performance and 3d. per matinée upon the rate of nay now existing. (b) Overtime of is, per or mance and 31. per mattnee upon the rate of pay now existing. (b) Overtime of is, per hour to be paid for each hour in excess of eighteen in any one week, less than half an hour; over half an hour and less than an hour in any week to count as one hour, excess time on the performances in any one week being thus combined. thus combined.

#### GENERAL REGULATIONS.

7. All cloths to be hung on a Monday by the day staff and leaded off. The first scene of euch performance to be set by the day staff when employed. Where a house is varying pictures and varieties, the screen being down for the first picture shall be considered the equivalent of the first set. The work of the stage night staff when employed shall be the striking and setting of the scenery, the opera-

tion of lights used during the performance and the clearing of the stage after the last item on the programme.

on the programme.

8. No stage employee shall, except with his own consent, be required to go to the front of the house staff, and no member of the front of the house staff, and no member of the front of the house staff shall be required to leave his post to nasist in any stage department during a performance except in case of emergency

9. The work of taking out scenery and effects of any artist on a Saturday night shall be done by the men engaged to do such work.

### REHEARSALS.

10. All employees engaged for performances who are required to attend rehearsals to be paid as follows, the time to be reckoned

from the time of call and the employee to report for duty at the time of call:—

Between 8 a.m. and 5 p.m., 7d. per hour, with a minimum of 2s.; between 5 p.m. and 8 p.m., 1012d. per hour, with a minimum of 2s.; between 8 p.m. and 8 a.m., 1s. 2d. per hour, with a minimum of 3s. except where the rehearsal is a continuation of an evening performance or a rehearsal, when the rate shall be 1s. per hour, with a minimum of 1s.

On Sunday, Good Friday, or Christmas Day double time rate shall be paid, and on all other public and proclaimed holidays time and a half.

11. Any dispute on the meaning of this award

in. Any dispute on the meaning of this award shall be referred to me, or failing me, another arbitrator appointed by the Ministry of Labour.

# PLAYS OF THE YEAR.

BEING A COMPLETE LIST WITH CASTS OF NEW PLAYS, SKETCHES, AND IMPORTANT REVIVALS AT THEATRES AND MUSIC HALLS IN THE UNITED KINGDOM DURING THE YEAR 1917.

- ABE'S LOTTERY TICKET, sketch, written and produced by James R. Waters. June 11.- Empire, Shoreditch.
- ACUSHLA, Irish musical comedy, by Tom Madden. June 4.—Empire, Dublin.
- ADAMS AND EVES, musical Mixture "in three bites," by Chris Hamilton (August 16, Palace, Maidstone). Principal artists, Mr. Charles E. Paton, Mr. Arthur Delamere, Mr. Jack Shields, Miss Mabel Stone, Miss Florence Wilton, Miss Q. Valerie, Miss Hida Playfair. August 20.—Bedford, Camden Town.
- AFTER THE RACES, comedy sketch. Played by Miss Madge Morley and Company. May 21.-Hippodrome, Balham.
- AIMABLE LINGERE, UNE; OU, CHAQUE
  AGE A SES PLAISIRS, comedy, in one act,
  by Tristan Bernard. Presented by the French Players. January 28.-Aldwych.
- AIR BIRDS, comedy, in three scenes, by Charles Baldwin, E. Byam Wyke, and Ernic Lotinga, music by Alf. Glover. November 5.—Hippodrome, Balham.
- November 5.—Hippodrome, Balham.

  AIRS AND GRACES, revue, in nine scenes, book by C. H. Bovill and others, lyrics by Adrian Ross, music by Lionel Monckton and Herman Finck, mise-en-scené by P. L. Flers, and stage production by William J. Wilson. Principal artists, Miss Gertie Millar, Miss Gracie Leigh, Mr. John Humphries, Miss Pauline Russell, Mr. Donald Calthrop, Mr. George Grundy, Mr. Jan Oyra, Mr. Fred Groves, Mr. Bryan Powley, Miss Marion Peake, Mr. Frederic Bentley, Miss Rosie Campbell, Miss Lilian Gilbert, Miss Lou Edwards, Mr. Iago Lewys, Miss Kathleen Berry, Mr. Frank Walsh, Miss Florence Dowd, Miss Minnie Shaw, Miss Kitty Dolan, Miss Betty Balfour. June 21.—Palace.
- ALIAS JONES, comedy, in one act, by Kenelm Foss. May 28.
- ALICE IN WONDERLAND, revival of H. Savile
  Clarke's adaptation of Lewis Carroll's
  story, music by Walter Slaughter (December 22, 1886, Prince of Wales's). December 26. (Matinée.)—Savoy.

  ALL BLACK South
- ALL BLACK, South American Coloured revue, in seven scenes. Principal artists, Mr. Will Garland, Mr. Frank Weaver, Mr. Eddie Emerson, Mr. Willie Robbins, Miss Lily Day, Miss Jennie Rose, Miss Nore Dawson, Miss Myrtle Grove. September 17.—Hippodrome, Putney.

- ALL PLUMS, revue, in five scenes, by Herbert
  Leonard (December 11, 1916, Alexandra,
  Pontefract.) Principal artists, Miss Laura
  Dyson, Mr. Albert Bruno, Miss Doris L.
  Foskett, Mr. Albert Darniey, Miss Mary
  Gibbs, Mr. Frank Rickards. March 5.—
- Hippodrome, Putney.
- Hippodrome, Putney.

  ALL THE FUN OF THE SHOW, musical comedy revue, in three scenes, book by Herbert Clayton and Herbert Wellesley, lyrics by D. S. Parsons and Reginald Relsie, music by Patrick Thayer (September 24, New, Northampton.) October 8.

  William Binks Mr. George Barrett Maria Binks Miss Honor Bright Clarence Appleton Mr. H. V. Surrey Ethel Hawthorn Miss Emmelyn Walter Glory Miss Prue Temple Jim Mr. Chas. Phydora County Folk from the Hall:
- Glory
  Jim Mr. Chas. Phydora
  County Folk from the Hall:
  Lady Silvia Grey Miss Doreé Thorn
  Doris Miss Sonia Ray
  Gertrude Miss Mol'y Read
  Elsie Miss Muriei Hynes
  Murial Miss Kitty Keand
  Rita Miss Laeas Ismay
  Parson Mr. Billy Fiman
  Violet Miss Amy Martin
  Sarle Anne Miss Sarle Anne
  Archie, Mr. Hugh E. Wright
  —Middlesex.
- ALWAYS WELCOME, domestic drama, in seven scenes, by Emma Litchfield (May 21, Empire, Tonypandy ) May 28. Philip Webster, allas "West"
- Empire, Tonypandy ) May 28.

  Philip Webster, alias "West"
  Mr. Conrad E. Stratford
  Lieut. Harry Clifton, R.N. Mr. Lionel Balmont
  Louis Dugarde Mr. Geoffrey Chate
  Ned Forde Mr. Tom H. Solly
  William Forde Mr. Thomas Campbell
  Mickey O'Connor Mr. Willie Barrett
  P.C. Carter Mr. T. C. Jackson
  Doris Delamere Miss Annie Laurie
  Tiny Little Miss Clare Elkington
  Mabel Webster Miss Winifred Rutland
  Rosie Summers Miss Lillie Livesey
  Emma Summers Miss Emma Litchfield
  —Elephant and Castle.
  - AMAZONS, THE, revival of Sir Arthur Pinero's play (March 7, 1898, Court), by Miss Horniman's Company during their London season. January 8. Last perform-ance (the 27th), January 27.—Court.

ADMIRALTY DISPATCH, dramatic sketch, in one scene, by A. H. M., and A. D. C. S. B. January 8.

-Empire, New Cross.

ANTHONY IN WONDERLAND, fantastic comedy, in four acts, by Monekton Hoffe, February 1. Last performance (the 114th), May 12.

May 12.

Athony Silvertree ...Mr. Charles Hawtrey Herbert Clatterby, K.C. Mr. Edmund Maurice The Rev. Julian Hopply ...Mr. Sydney Paxton Mortimer John ...Mr. Sydney Valentine Potman Joe ...Mr. J. H. Brewer Black Despardo ...Mr. W. Corrie Klippy the Crook ...Mr. H. Raynor The Sheriff ...Mr. A. Harding Steeman Henry ...Mr. John Ekins Mr. Marini ...Mr. Eldrett Gulson Butler to Mr. Clatterby ...Mr. Hugh Dane Sybil Clatterby ...Miss Lydia Bilbrooke Dorothy Hopply ...Miss Mona Harrison Maid to Mr. Clatterby ...Miss Wyniard Aloney ...Miss Wyniard ...Miss Wyniard Aloney ...Miss Wyniard Aloney ...Miss Wyniard ...Miss .

ANTHONY'S DILEMMA, "musical incident in two flats and one key," by Harold Simp-son, with music by Haydn Wood. March

Pepita (known as La Valetta) Mile. Ratnarova Anthony Musgrove Mr. Harold Morley Bertha Musgrove Miss Annie Esmond Chilcott Mr. Fred Eastman —Palace, Chelsea.

—Palace, Cheisea.

ANY OLD THING, a pot-pourri of comedy, farce, song, dance, and burlesque, in twelve scenes, book by Worton David and Alfred Parker, lyrics by Davy Burnaby, music by Herman Darewski, a special scene by Bruce Bairnsfather and Arthur Eliot, the whole produced by Ernest C. Rolls. Principal artists, Mr. John Humphries, Mr. R. N. Cory, Miss Avice Kelham, Mr. George Wilbey, Mr. Fred Tonge, Mr. Dimitri Vetter, Mr. George Dillon, Miss Amy Elliot, Mr. Bobble Dark, Master Roger Livesey, Miss E. Monteĥore, Miss Florence Fox, Mr. A. Picard, Miss Kathleen O'Hanlon, Mr. Theo Zambuni. December 8.—London Pavilion. Pavilion.

ARISTOCRAT, THE, play, in three acts, by Louis N. Parker. January 25. Last per-formance (the 150th), June 2.

Louis of Olonzac, of Gaillac, Duke of Chastelfranc. Sir George Alexander Louise ... Miss Mary Glynne Dame Ursula of Beauchastel. Miss Helen Rous The Duchess of Autevielle

Félicien Gilbert, Bishop of Carcassone Mr. William Lugg Baudouin of Batioz, Marquis of Béassac Mr. Lennox Pawle Josselin of Bonassac, Count of Avantignan Mr. Edward Combermere Jacqueline Miss Joyce Carey Gautler Lalance Mr. Dennis Neilson-Terry Gaspard Chépy Mr. Charles Glenney Augustin-Philibert Duroz Mr. William Stack Jacques Mr. E. Rayson-Cousens Toinon Chépy Miss Miriam Lewes Urbain Mr. E. Vivian Reynolis Renaud Mr. Henry Oscar Bonami Mr. W. R. Staveley Lebrun Mr. Hector Abbas

Aristocrat, The (Cont.).

ARLETTE, opérette, in three acts, book by
Claude Ronald and L. Bouvet, translated
by José Levy, adapted for the English
stage by Austen Hurgon and George
Arthurs, music by Jane Vieu, Guy le
Feuvre, and Ivor Novello, lyrics by Adrian
Ross and Clifford Grey. (August 27,
Prince's, Manchester.) September 6.
Kalitz Miss Joan Hay
Cherry Miss Mary Robson
Arlette Miss Winifred Barnes
Rono Mr. Stanley Lupino
The Duke of Aristo Mr. Leonard Mackay
The Chancellor Mr. A. G. Poulton
The Minister of Finance Mr. Wyn Weaver
The Minister of the Interior
Mr. Murray Moore

The Minister of the Interior

Mr. Murray Moore

The Minister of Justice . Mr. Strafford Moss
Anatole . M. Yvan Servais
Adhémar . M. Lucien Mussière
Cyrus B. Waters . Mr. Johnnie Fields
Prince Paul of Perania . . . Mr. Joseph Coyne
—Shaftesbury.

AS A MAN SOWS, sketch, in one scene, by Harold Findon. August 6.—Olympia. Shoreditch.

AUGUSTUS DOES HIS BIT, "an official dramatic tract on war saxing and cognate topics," by the author of "The Inca of Perusalem." Produced by the Stage Society Innear 202 Society. January 22.

Lord Augustus Highcastle .. Mr. F. B. J. Sharp Horatio Floyd Beamish ..... Mr. Charles Rock A Lady ...... Mme. Lalla Vandervelde

AUGUSTUS IN SEARCH OF A FATHER, revival of Harold Chapin's one-act comedy (January 80, 1910, Court). September 17. (Matinée.)—Kingsway.

AULD ROBIN GRAY, play, in one act, by Arthur Shirley. November 30.

Auld Robin Gray ...... Mr. J. Forbes Knowles Jamie Kinnoul Mr. John Clyde
Mary Gray- Mrs. John Clyde
-Royal Princess's, Glasgow.

AUNTIE'S VISIT, sketch. Presented by Mr. Cliff Barrett. November 26.—Empire, Shore-

BACAC, THE, play, in one act, by John Barnewall. October 30.

wall. October 50.

Ann Keeffe Miss Margaret Nicholls

John Collier Mr. Arthur Shields

Mary Collier Miss Irene Kelly

Terence Brennan Mr. Louis O'Connor

Tom Sheridan Mr. Peter Nolan

Julia Scully Miss Maureen Delany

—Abbey, Dublin.

BACK HOME IN TENNESSEE, play, by Mrs. F. G. Kimberley (November 20, 1916, Junction, Manchester). July 9.

Oswald Grant ... Mr. C. Baddeley.
Billy Burnett ... Mr. J. Russell Bogue.
John Hamilton ... Mr. Charles A. Chandler,
Sambo ... C. Poncherry.
Jasper Snare ... Miss Pattie Groves.
Gertrude Wild ... Miss Gabrielle Romero.
Maggie Smith ... Miss Jenny Clare.
Joyce Hamilton ... Miss Florence Lyndon.
—Elephant and Castle.

(2 3:12 × V1 2
BANQUET, THE, Italian masque of the Renaissance, by the Hon. Mrs. Harold Nicholson. Produced at the matinee in aid of the Prisoners of War Fund. January 9.  A Cardinal Mr. Fisher White Don Luigi M. Constantine Stroesco Donna Beatrice Mrs. Somerset Saunderson Astrologer Mr. Ivor Novello
naiseance by the Hon Mrs Herold Nichol-
son Produced at the matinee in a d of the
Prisoners of War Fund. January 9.
A Cardinal Mr. Fisher White
Don Luigi M. Constantine Stroesco
Donna Beatrice Mrs. Somerset Saunderson
Donna Beatrice Mrs. Somerset Saunderson Astrologer Mr. Ivor Novello Jester Mr. Nelson Keys Messer Landolfo Mr. Luis Bolin A Living Statue Lady Churston A Living Statue Miss Viola Tree Justice Marchiness of Downshire Cupid Marchiness of Downshire Cupid Mrs. Christopher Lowtler A Demon Mr. Frederick Mackay The Cardinal's Secretary Mr. Ezra Pound —His Malesty's
Jester Mr. Nelson Keys
Messer Landolto Mr. Luis Bolin
A Living Statue Indy Churston
Justice Marchioness of Downshire
Cupid Mme Karina
A Spirit Mrs. Christopher Lowther
A Demon Mr. Frederick Mackay
The Cardinal's Secretary Mr. Ezra Pound
-His Majesty's.
BARGAIN, THE, comedy, in three acts, by Harold Storey and Florence Morton. July
Harold Storey and Florence Morton July
.16.
Dr. Helen Pollard Miss Mobel Toyo
Oliver Morley Mr. Wilfred E Shine
Ruby Morley Miss Lalla Stanhope
Or. Helen Pollard Miss Mabel Jeye Oliver Morley Mr. Wilfred E. Shine Ruby Morley Miss Lalka Stanhope Major Pollard Mr. Joseph A. Dodd Mrs. Pollard Miss Maud E. Grayson Walter Pollard Mr. Oliver Johnston George Pollard Mr. Oliver Johnston Mrs. George Pollard Miss Margaret Emden Kitty Wing Miss Enid Smith Mr. Platt Mr. John Burton Smithson Miss Marjorie Gaffney —Winter Gardens, New Brighton.  RAHLDY Scottish play in three cots by
Mrs. Pollard Miss Maud E. Grayson
George Pollard Mr. Oliver Johnston
Mrs. Goorge Polland Miss Mannerst France
Kitty Wing Miss Frid Smith
Mr. Platt Mr. John Burton
Smithson Miss Marjorie Gaffney
-Winter Gardens, New Brighton,
—Winter Gardens, New Brighton.  BAULDY, Scottish play, in three acts, by A. Patrick Wilson (October 11, 1915, Palace, Arbroath). March 12. Archibald MacGregor, known as Bauldy Mr. Watson Hume Moffat Tom Wilson Mr. Watson Hume Moffat Tom Wilson Mr. Watson Hume Moffat Mary MacGregor Miss May Moffat Mary MacGregor Miss Vi Moffat Mary MacGregor Miss Mary Florence Andra Houston Mr. Fred Webster John Morrison Mr. Edward Chester Anne Wilson Miss Florence Thom William Paterson Mr. Andrew Laing Helen Paterson Miss Emily Scabright —Dalston.
A Patrick Wilson (October 11 1015
Palace Arbroath) March 19
Archibald MacGregor, known as Bauldy
Mr. Watson Hume Moffat
Tom WilsonMr. Jeck Dodds
Nellie MacFarlaneMiss May Moffat
Mary MacGregorMiss Vi Moffat
Martha DoyleMiss Mary Florence
Andra Houston
Anne Wilson Wise Florence Thom
William Paterson
Helen Paterson Miss Emily Seabright
—Dalston.
DUADNAIGH TA manipul of Manager's and
BEARNAISE, LA, revival of Messager's opera (adapted from the French of Letterier and Vanloo. Produced September 27, 1886, Grand, Birmingham) October 4, 1886, Prince of Wales's), by the Mackinlay Operatic Society. January 19.—King's Hall,
Vanloo Produced Sentember 97 1996
Grand Rirmingham October 4 1996
Prince of Wales's), by the Mackinlay
Operatic Society, January 19.—King's Hall.
Covento Garden.
BEAUTY SPOT, THE, musical play, in three acts, adapted by Arthur Anderson from the French of F. L. Flers, lyrics by Clifford Harris and Valentine, additional lyrics by Arthur Anderson, music by James W. Tate (November 26, Royal, Manchester). December 22.
acts, adapted by Arthur Anderson from
the French of F. L. Flers, lyrics by Clif-
ford Harris and Valentine, additional lyrics
by Arthur Anderson, music by James W.
Tate (November 26, Royal, Manchester).
December 22.
Paul Prince Mr. Tom Walls
Benjy Cardigan Mr. Douglas McLaren
Napoleon Bramble Mr. Arthur Whitby
The Spirit of Hashish Mr. Ion Ours
Schamyl Mr Claude Cameron
Josephine Bramble Miss Maisie Gay
Leonie Bramble Miss Mova Mannering
December 22.  Paul Prince
Troika Miss Jean Cadell
Kadouja Mlle. Regine Flory
Gaiety.
BEFORE DAWN, Swinburne ballet, story by Monekton Hoffe, music by Norman O'Neill, arranged by Mme. Seraphine Astafleva (originally produced at a matinée at the
Monckton Hoffe, music by Norman O'Neill.
arranged by Mme. Seraphine Astafleva
(originally produced at a matinée at the

Lyric on June 29). July 30 .- London Coli-

BEFORE THE DAWN, drama, in four acts, by Cyril T. Craven. September 17.

Cyril T. Uraven. September 17.

John Helstone Mr. Russell Bender
Mrs. Helstone Miss Maud Camfield
Hope Helstone Miss Mary Kinlock
Liza Ann Softly Miss Nell Adair
Robert Blake, R.N. Mr. Otto Kilner
Gerald Later Mr. George D. Knight
Willy Wentworth Mr. Harry Kelso
Richard Hutton Mr. Cyril T. Craven
Old Ben Mr. Ben Hardy -Empire, Taunton.

BEGGAR AND THE PRINCE, THE, dancing scena, by Miss Egerton Welch. June 4.—Grand, Brighton.

BELGIAN'S OATH. THE, dramatic sketch, by T. C. McQuire. September 17.—Imperial, Canning Town.

BELLS, THE, revival of Erckmann Chatrian's drama (November 25, 1871, Lyceum), by Mr. H. B. Irving at a special performance given for soldiers and sailors. April 22.—Savoy. ("The Bells" was also revived by Mr. Irving for a limited number of performances at the Savoy on May 19.)

BETTER 'OLE, THE, "a fragment from France, in two explosions, seven splinters, and a gas attack," by Bruce Bairnsfather and Arthur Eliot, with music composed, selected, and arranged by Herman Darewski, lyrics by James Hurd, produced by Charles B. Cochran, staged by Frank Collins Angust 4. lins. August 4.

Old Bill Mr. Arthur Bourchier
Bert Mr. Tom Woottwell
Alf Mr. Sinclair Cotter
The Sergeant-Major Mr. Herbert Young
Angele Miss Madge Burdett
Rachel Miss Peggie Foster

A Spr. The Colonel Mr. Frank Adair
The Vicar Mr. Mark Stanley
Captain Milne Miss Goodie Reeve Suzette Als Goods Declaration of the Mr. Harry Danby
1st Tommy Mr. George Vallis
3rd Tommy Mr. David Clarkson
4th Tommy Mr. Mr. Alfred Way
Victoire Miss Edmée Dormeuil
Officer of the Women Workers' Corps
Miss Peggy Doran

Miss Peggy Doran
The Sergeant Mr. James Pursaill
Berthe Miss Germann Arhaux
Maggio Miss Glana Durand
Kate Miss Glory Edgar

BETWEEN TWELVE AND THREE, sketch, by John N. Raphael (produced by Mr. Arthur Bourchier at an entertainment for wounded soldiers, January 3, Royal, Birkenhead). Played by Mr. Arthur Bourchier, Miss Kyrle Bellew, and Company. March 12.—Marlborough, Holloway.

BHARATA, dialogue, in one act, by Kedar Nath Das Gupta. Presented by the Union of East and West. May 24.

Ram Lal Mr. K. N. Das Gupta
Molabox Ali Khan
Miss Brown Miss M. G. Mitchell
Miss Jenkins Mrs. Ransom
Mr. Warren Mr. Edmund Russell -King George's Hall, Y.M.C.A.

BIG AD, THE, comedy, by Rita Bromley Taylor. October 8.

Lynn.

98 THE STAGE YEAR BOOK		
Big Ad, The (Cont.)  The Porter	BLIND SOLDIER'S REVELATIONS, A, play, in one act, written by Carlisle and Jackson. April 21.  Burglar	
Miss Dorothy Grey, Miss Sadrenne Storri Miss Blanche Stocker, Miss Jane Ayr, M. Jules Givre, Mr. Bertie Adams, Miss Alma Jones, Mr. Cairns James, the Gresham Singers, etc. February 24.—Alhambra.  BIT OF A LAD, A, duologue, by A. Neil Lyons. Produced at the matinée in aid of the Royal Free Hospital Appeal for Infant Weifare. March 2.  Hookey Walker Miss Mabel Russell The Lad Mr. Gerald du Maurier	Hughie Cavanagh Mr. Dónald Calthrop Diana Fairlie Miss Nellie Taylor Colonel Bagot Mr. C. M. Lowne Albany Pope Mr. Peter Gawthorne Joy Chatterton Miss Billie Carleton Katle Muirhead Miss Heather Thatcher Mr. Burridge Mr. W. H. Rawlins	
BLANCHETTE, Brieux's play revived by the French Players. April 15.—Garrick. BLIGHT, play, in three acts, by "A. and O." December 11. Stanislaus Tully Mr. Fred O'Donovan Mrs. Mary Foley Miss May Craig Jimmy Mr. Michael MacNaimmboir Lily Miss Irene Kelly Mrs. Maxwell-Knox Miss Margaret Nicholik Mrs. Larrisey Miss Maureen Delauy Larrisey Mr. P. J. McDonnell	Constable Styles Mr. George Wilson Cash Mr. Eddy Garr Turner Miss Dorothy Munroe Cuthbert Sutton Mr. R. G. Sydney Lyall Hewson-Galway Mr. H. B. Lane An Elderly Lady Miss Marie Clavering Tich Ridley Mr. P. Madgewick	
Mr. Bannerman Mr. Maurice Esmonde A Labourer Mr. Barry Fitzgerald Medical Dick Mr. Arthur Shields Medical Davy Mr. Clement Carrick Charwoman Miss Dorothy Lynd Mr. Norris-Coote Mr. Eric Gorman Mr. Tisdail-Townley Mr. Fred Harford Mr. Morphy Mr. Peter Nolan Mr. McWhirter Mr. Herbert McGuire Mr. Tumulty Mr. Louis O'Connor George Foley Mr Brian Herbert —Abbey, Dublin.	Tom Raymond Mr. Eric Gordon Mark Denyer Mr. John Worth Peter Doodie Mr. Tom J. Taylor Harry Jenkins Mr. Richard Webb Jackson Mr. Tom Wheeler Cora Cornell Miss Maude Steeple Mrs. Raymond Miss Clara Santley Selina Sago Miss Lizzie Lennon Rabe Fielding Miss Marie Desmond Gipsy Nell Miss Jennie Cousins Gladdie Raymond Miss Cora Handle	
BLIGHTY, revue, March 26.—Royal, King's Lynn.	-Palace, Battersea.	

BRACELETS, melodramatic comedy, by Sewell Collins. January 15.

Annie Moran Miss Tittell-Brune
Sid Le Sage Mr. Pennington-Gush
"Roddy" Symnes Mr. Owen Roughwood
Mr. Hobbett Mr. Ben Field
Wigmore Mr. Clifton Boyne
Hipnodrome Frighton' -Hippodrome, Brighton.

BREATH OF FRESH ATR, A. comedictta, by J. Hastings Turner Produced at a matinée in ald of the Housing Association for Officers' Families, and the Florence Nightingale Hospital. December 7.

George Lane Mr. Charles Hawtrey
Zoë Lane Mrs. Brinton
James Calvert Mr E. Holman Clark
Mrs. Calvert Miss Vane Featherston

BREWSTER'S MILLIONS, revival of Byron Ongley and Winchell Smith's dramatisation of George McCutcheon's novel (May 1, 1907, Hicks), by Mr. Percy Hutchison. November 3.—Queen's. (Matinée.)

BRIGHT AND BREEZY, "musical mixture in three doses," book by H. G. Barry, music by Caffyn Baxter. August 27.—Empire, Wolverhampton.

BRITAIN'S GUESTS, sketch, by Alec D. Saville and George Bryan. November 12.

-Empire, Mile End.

BRITISH TO THE BACKBONE, drama, in four acts, by Arthur Shirley. November 19.

-Hippodrome, Richmond.

BROKEN DOLL, A, melodrama, in six scenes, by Gladys Hastings-Walton. December 31. Dy Gladys Hastings-Walton. December 31.

Dr Harvey Clinton. Mr. Henry W. Ward
Harry Flelding. Mr. Arthur Hinton
Philip Dunean. Mr. Harry T. Wood
Jack Stanton. Mr. Leslie Steward
Nicodemus Boffin. Mr. John Hignett
Raikes. Mr. Alfred Roy
Jean Carmichael. Miss Laura Wright
Ito-Yo-San. Miss Peggy Courtney
Joan Clinton. Miss Ethel Monton
Mavis Clinton. —Royal, Barnsley.

—Royal, Barnsley. -Royal, Barnsley.

BROKEN HALO, A, sketch, by Charles
Thursby. Played by Mr. Richard Lambarb, Miss Louise Trimble, Mr. Caleb Porter, Mr. Charles Crawford. June 11.—
Palace, Chelsea.

Palace, Chelsea.

BROKEN TRAIL, THE, drama, in eight seenes, by Wilson Howard (October 15, Grand, Nottingham). October 22.

Bret Wilson Mr. Wilson Howard Stephen Brenton Mr. Roland Willis J Metcalfe Mr. Arthur Reynolds Monty Fitzugh Mr. Harry Colbeck Chick Hardy Mr. Frank Lorraine Hal Davison Mr. Gerald Smythe Dulcie Dalrymple Miss Nina Mallain Mrs. Davison Miss Cissie Lorraine Molly Metcalfe Miss Maud Warburton—Gueen's, Poplar. -Queen's, Poplar.

BUBBLY, musical entertainment, in two acts, book by J. Hastings Turner, music by Philip Braham and others, scenery designed by Marc Henri, Laverdet, and Arthur Weigall, and painted by John Bull, dances and ensembles by George Shurley, Principal artists, Mr. Arthur Playfair, M.ss Laura Cowie, Mr. Jack Hulbert, Miss Winnie Welville, Mr. Gibert Childs, Mr. Eddie Garr, Mr. Gerald Kirby, Miss Margaret Campbell, Miss Betty Ward, Miss Joan Morgan, Miss Irene Greville, Miss Phyllis Monkanan, Miss Teddie Gerfard, May 5.—Cemedy, (Matinee.)

BURGESS DECIDES, sketch, by Douglas Murray (September 17, Hippodrome, Leeds). December 3.

Jack Greville ....... Mr. Wilfred Forster Dr. Albert Fearon, M.D. Mr. Littledale Power Mrs. Jack Greville .... Miss Margaret Halstan

BUTTERCUPS, musical burlesque, by R. H.
Douglass, music by Charles Moore, additional comedy scenes by Horace Jones,
dances arranged by Millie Edgar, produced by John A. Howitt (September 24,
Empire, Bristol). Principal artists, Mr.
Horace Jones, Miss Queenie Essex, Miss
Dolly Venton, Mr. John Rocke, Miss Alice
Wyatt, Miss Molly St. Clair, Mr. Harvey
Manning, Mr. William Bell. December
10.—Empire, Croydon.

CARMINETTA, operetta, by André Barde and C. A. Campentier, adapted by Monekton Hoffe, music by Emile Lassaily, lyrics by Douglas Furber, extra numbers by Her-man Finok and Herman Darewski. (August 13, Shakespeare, Liverpool.) August 22.

August 22.

Panelli Mr. Léon Morton
Escamillo Mr. Robert Cunningham
Ensign O'Hara Mr. Dennis Neilson-Terry
Maegregor Mr. J. M. Campbell
Abingdon Mr. Alec. 8. Clunes
Cosmo Mr. Geoffrey M. Gwyther
Coningsby Mr. Clifford Cobbe
Margery Miss Whilred Ellice
Coralie Miss Phyllis Dicksee
Frasquita Miss Phyllis Dicksee
Frasquita Miss May Beatty
Graziella Miss Forence Vie
The Lady Susan Miss Marie Blanche
Carminetta Mile. Alice Delysia

—Prince of Wales's. -Prince of Wales's.

CARROSSE DU SAJNT-SACRAMENT, LE, comedy, in two acts, by Prosper Mérimée. Presented by the French Players. Novem-ber 18.—London Pavilion.

CARRY ON musical revuesical comedy, by H. Guy Reeve and Elsap, music by Dudley Powell and others (March 5, Hippodrome, Nottingham). Principal artists, Mr. Harry Angers, Mr. William Lowe, Miss Renee Reel, Miss Yvonee Mehro, Miss Lilian Errol, Miss Margaret Blanche, Miss Lola Raine, Mr. Donald Mackay, Mr. Bert Becott, Mr. Harry Loman. May 14.—Middlesey. Middlesex.

CAISH ON DELIVERY, musical farce, in three acts, by Seymour Hicks, music by Haydn Wood (October 1, Grand, Wolverhampton).
October 13. Last performance (the 49th) November 24.

Face Bell Mr. Seymour Hicks
Wellington Clover Mr. J. J. Buckstone
Steven Chuddles Mr. W. Boyd Davis
Hardy Mr. Tom Fancourt
Romney Bright Mr. Robert Minster

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del a Delinatur (Chint )
Cash on Delivery (Cent.).  Bee
CATCH OF THE SEASON, THE, revival of musical comedy, in two acts, by Seymour Hicks and Cosmo Hamilton (September 9, 1904, Vaudeville). February 17.—Prince's.
CHANCE OF A LIFETIME, THE, playlet, by Dion Clayton Calthrop. Presented at the Actors' Orphanage Garden Party. July 10.—Royal Hospital Gardens, Chelsea.
CHARACTERS, one-act play, in two episodes, by Captain R. Heaton Grey and Ada Gow. Produced at a matinée in aid of the local Police Widows' and Orphans' Fund. August 10.
Dick Charters Capt. In Recording to the Renjamin Gould Mr. S. T. Goodman James Sergt. G. Lomax Mrs. Gould Mrs. J. D. Crosse —King's Hall, Dover.
CHARITY, play, in one act, by Randal N. Lamb. November 26.  Jimmy Doyle Mr. Dermot McCarthy Mrs. Doyle Mrs. C. Cahalin Tony Doherty Mr. Frank Lynch Mrs. Doherty Mrs. Nicia Power Mr. Larrigan Mr. R. N. Lamb Mrs. Forbes Miss Sheila Conway Claud Forbes Mr. P. S. Murphy —Queen's, Dublin.
CHARLEY'S AUNT, revival of Brandon Thomas's play (February 29, 1892, Bury St. Edmunds; December 21, 1892, Royalty). December 15. (Matinée.)—St. James's.
CHARLIE'S GHARLADY, 1arce, in one act, by C. Herbert Walters. September 8.  Millicent MarsdenMiss Edith Stewart Charles GraysonFrank H. FranceHippodrome, Balham.
CHEAP AT HALF THE PRICE, comedy playlet, in one scene, produced by Robert Leonard. September 3.  Abraham Jacobsen Mr. Robert Leonard David Mr. Frank Dane Charles Mr. Alfred Phillips Flora de Vere Miss Mary Forbes —Palace, East Ham.

CHEEP, revue, in two acts and eleven scenes, by Harry Grattan. Principal artists, Miss Lee White, Mr Clay Smith, Mr. Alfred Austin, Miss Tiny Grattan, Miss Beatrice Lillie, Mr. Hal Bert, Mr. Guy le Feuvre, Betty, Miss Violet Grey. April 26.—

OHEERING HIM UP, sketch, by Len Grey. Played by Mr. Joe Elvin and company. February 28.—Hippodrome, Illord.

CHEERIO! revue, in three acts, by C. H. Bovill, music by Kennedy Russell, additional lyrics by Hugh E. Wright, chorus and ensembles by George Shurley. Principal artists, Mr. James Godden, Miss

Vaudeville.

Cheerio! (Cont.).

Avice Kelham, Miss Dahlia Gordon, Foot-Gers, Mr. Edmond Russell, Miss Amy Elliott, Miss Flora Ashe, Mr. Lewis Douglas, Miss Ethel Ascott, Miss Kitty Fielder, Miss Bessie Mason, Mr. Harold Terry, Mr. Henry de Bray, Miss Doreen Hayes. February 21.—London Pavilion.

CHELSEA ON TIPTOE, revue, presented at the matinee in aid of Miss Lena Ashwell's Concerts at the Front. March 20.— Palace, Chelsea.

CHRISTMAS DREAM, A, musical play, in two acts and seven scenes, by Vincent Douglass. December 26.

Dreams Miss Mabel	Jevs
Joe Mr. Ralph E	
RobertMr. Wilfred S	hine
D'Arcy Petite Z	iska
William Doolittle Mr. Fred Sin-	clair
Henry Juggins Mr Jack Ar	atin
Henry Juggins Mr. Jack At John Darling Mr. M. Morley Ca	rmoll
Agnes Darling Elsie He	witt.
Peter Arthur Balla	nger
Posy Pearl Willi	ame
Jarvis Willie Dan	Vers
Doris Bessie Balla	
Flo Irene 1	Dene
Gwendoline Movra Mel	TOSA
Louis The Two C	
Santa Claus Mr. Wilfred S	hine
Joy Petite 2	iska
Toto Irene I	Dean
Pincher	
Tabitha	OHDA
Tabitha The Olrac Tre	Jupe
Damas	
Miss May J	ones
Mars Miss Florence V	okes
William Candona Now Print	ton

CIRO'S FROLICS, music by Melville Gideon, book and lyrics by Laurie Wylie and Alfred Parker. Principal artists, the Two Bobs, Mile. Odette Myrth, Mr. Tubby Edlin, Miss Dorothy Lena, Miss Nancy Vivien, Mr. Henry de Bray, Miss Mary Mitchell. October 29.—Hippodrome, Portsmouth mouth.

-Winter Gardens, New Brighton.

- CLASS, playlet, by Robert Vansittart (produced under the title of "Romance" at a matinée, May 25, 1915, Little). Presented by Mt. Charles B. Cochran in a quadruple bill (March 16.—Ambassadors. Last performance (the 35th), April 14.
- CLEANSING STAIN, THE, play, in four acts, by Jose Echegaray, translated by Manuel Gonzalez and Christopher Sandeman. Presented by the Pioneer Players. Febru.

Doña Concepción Mme. Saba Raleigh
Dolores Miss Stella Rho
Servant Mr. A. C. Ensor
Don Lorenzo Mr. Eric Stirling
Don Justo Mr. George Skillan
Fernando Mr. Basil Sydney
Enriqueta Miss Mona Limerick
Mathilde Miss Hilda Moore
Julio Mr. Alfred Lugg

CLEVER ONE, THE, sketch, by Nita Faydon. Presented at the fifth annual social of the "Charley's Aunt" Club. December 28.—Royal Albert Hall.

OCK, THE, musical fantasy, by Mary Farrell, music by Guy Jones, produced by Miss Sybil Arundale. September 10.— Hippodrome, Golders Green.

COCOANUTS, musical comedy revue. October. 8.—Royal Hippodrome, Dover.

COME BACK TO ERIN, drama, in two acts, by Blanche St. Albans. May 28.—Queen's, Dublin.

COME ON, LAURENCE, eketch, by Marie Sweeney. August 13.—Empire, Dublin.

Sweeney. August 13.—Empire, Dublin.

COMING OF GRAINGER HALKYN, THE, comedy drama, in three acts, hy J. James Hewson. July 9.

Mrs. Bentley Miss Margaret Emden Gwenn Bentley Miss End Smith Dempsey Mr. John Burton Arthur Fitzhaven Mr. Joseph A. Dodd Sir Clive Heriot Mr. G. W. Dewhurst Hon. Jack Raymond Mr. Oliver Johnston Grainger Halkyn Mr. C. W. Anson The Red-Headed Woman Miss Mabel Jeye Rev. Edward Bentley Mr. Wilfred E. Shine —Winter Gardens, New Brighton.

COMMISSAIRE EST BON ENFANT, LE, comedy, in one act, by Georges Courteline and Jules Levy. Presented by the French Players January 28.—Aldwych.

COOK, farce, in three acts, by Jerome K.
Jerome (June 18, Devonshire Park, Eastbourne). August 18. Last performance (the 60th), October 6.

(the 60th), October 6.

Miss Dorton Miss Hilda Bruce-Potter
Illingworth Mr. H. R. Hignett
Miss Bulstrode Miss Joy Chatwyn
Archibald Quincey Mr. Percy Foster
John Parable Mr. F. Randle Ayrton
Comfort Pryce Miss Irene Rooke
Mrs. Meadows Miss Adela Measor
Sunnybrook Jim Mr. Charles Groves
Mr. Onions Mr. Roy Byford -Kingsway.

CRUSADE, THE, Mystery play, in four acts, by A. E. V. Wordsworth, music by Mar-garet Meredith. Presented by the Inde-pendent Music Club. April 30.

Lady de la Croix Mme. Theresa Freebairn
Lord de la Croix Mr. Kric Godley
Dame Faith Miss Beatrice Beauvais
Sir Champion Mme. Clare Godley
Mr. W. A. Wordsworth
Rowena Miss Evelyn Sayer Angel Miss Hazel May
The Innkeeper Mr. John Key
Agneta Miss Audrey Hyslop
Peasant Mother and Child

Highwaymen Miss José Bythway
Mr. Harry Cane
Mr. Ivan Hill
Village Idiot Mr. Leslie Godley -Pembroke Hall,

—Pembroke Hall.

CRUSADERS, play, in two acts, by Bernard McCarthy. January 19.
Father Tom Moran Mr. Fred O'Donovan Steve Moran Mr. J. Augustus Keogh Kate Moran Miss Eileen O'Doherty Tessie Miss Irene Kelly Pat Mr. Arthur Shields Rev. Canon Kelly, P.P Mr. Peter Nolan Rev. Mr. Roycroft Mr. Earle Gray Edward Sheedy Mr. Louis O'Connor Michael Hayes Mr. Eric Gorman Barney Doyle Mr. Barry Fitzgerald Mr. Hammon Mr. Fred Harford Thade Mulligan Mr. Fred Harford Thade Mulligan Mr. J. M. Carre—Abbey, Dublin.

CUPID'S CONSPIRACY, comedy-ballet, in one scene, composed by Sir Frederic Cowen.

December 31.

-London Coliseum.

DADDY'S GIRL, play, in three acts, by E. St. Clair Forbes (April 30, Hippodreme, Nuneaton). July 2.—Royal, Woolwich.

Nuneaton). July 2.—Royal, Woolwich.

DAMAGED GOODS, translation of Eugène Brieux's pathological play "Les Avariés," made by John Pollock (produced privately by the Authors' Producing Society, February 16, 1914, Little). March 17. Last performance (the 282nd), October 27.

The Doctor Mr. J. Fisher White The Patient Mr. Reginald Bach The Wife Miss Nona Wynne The Mother Miss Nona Wynne The Mother Miss Redith Lester Jones The Student Mr. S. Newberry The Father-in-Law Mr. Bassett Roe A Woman Miss Margaret Omar A Man Mr. Corney Grain A Girl Miss Joan Vivian-Rees —St. Martin's Joan Vivian-Rees —St. Martin's Joan Vivian-Rees -St. Martin's.

DAMAGED LIVES, playlet, in two scenes. September 3.—Coliseum, Burslem.

DARLING, play, in one act, by "Henry Seton." October 15.

William Todd ... Mr. Drelincourt Odlum Edward Prescott ... Mr. Henry Oscar "Darling" ... Miss Esmé Beringer -Pavilion, Glasgow.

DAUGHTER OF DEVON, A, dram, of the Devoushire Coast, by Florence H. Croseley (December 28, 1916, Royal, Macclesfield). May 21.

Dick Richmond ......Mr. Stephen Crossley Lord Cecil Morton Colin Maurice

Arthur Richmond Mr. Jack Walsh
Arthur Richmond Mr. Harry Emmerson
Patrick O'Brien Mr. Sydney Bryant
Ben Brotherton Mr. John A. Beckett
Bill Bradshaw Mr. Joseph Hinnigan
Freddy Wild Mr. Henry Firth
Lady Vida Maurico Miss Winifred Hamelin
Mavie Lenore Miss Winifred Hamelin
Mavie Lenore Miss Kitty Johnstone
Lily Brotherton Miss Florence Halton
—Royal Stratford -Royal, Stratford.

DAWN IN BETHNAL GREEN, an East End episode, in one act, by E. P. Clift, Sep-tember 5. (Matinée.)

Alf Hoskins Mr. Archie Selwyn
The Nurse Miss Nancy Roberts
The Doctor Mr. George Elliston
Mrs. Simms Miss Kate Wingfield -Duke of York's.

DAY AFTER, THE (rewised version of "The Staff Dinner," May 20, 1912, Tivoli), pre-sented by Mr. Charles Danvers. Septem-ber 10.—Alexandra, Stoke Newington.

DEAR BRUTUS, comedy, in three acts, by
J. M. Barrie. October 17.

Mr. Dearth Mr. Gerald du Maurier
Mr. Purdie Mr. Sam Sothern
Mr. Coade Mr. Norman Forbes
Matey Mr. Will West
Lob Mr. Arthur Hatherton
Mrs. Dearth Miss Hilda Moore
Mrs. Purdie Miss Jessie Bateman

Dear Brutus (Cont.).	DOUBLE ESCAPE, A. play, in one act, by
Mrs Coade Miss Maude Millett Joanna Trout Miss Doris Lytton	DOUBLE ESCAPE, A, play, in one act, by Harry M. Vernon. September 3.
Lady Caroline Laney Miss Lydia Bilbrooke	Randell Hopkins Mr. W. T. Eliwanger Timothy Adams Mr. Frank Henry Bowlin Mr. Ivan Capell Skilleeks Mr. Harry Newman Mogridge Mr. Thomas Mackney Dorothy Shirley Miss Mary Livingstone
Lady Caroline Laney Miss Lydia Bilbrooke Margaret Miss Faith Celli	Bowlin Mr. Ivan Capell
-Wyndham's.	Mr. Harry Newman
DEATH AND THE LADY, a new setting of	Dorothy Shirley Miss Mary Livingstone
a traditional ballad, arranged by Edith Craig and Mrs. Christopher Lowther. Music arranged by Christopher Wilson. Presented by the Pioneer Players. May 13.	-London Coliseum.
Music arranged by Christopher Wilson	DOUBLE EVENT, THE, comedy, in four acts,
Presented by the Pioneer Players. May 13.	by Sydney Blow and C. Douglas Hoare February 20. Last performance (the 8th)
The Lady Mrs. Christopher Lowther	February 20. Last performance (the 8th) April 28.
Death Mr. William Stack A Singer Miss Beryl Freeman	John Donnison Wa Allon Amazamanth
-Kingsway.	Rev. Hubert Swizel Mr. Eric Lewis
	Charles Swizel Mr. Langhorne Burton
DELIVER THE GOODS, play, in three acts, by Leonard Mortimer. December 3.	Mr. Bryant Mr. Reginald Dance
Kenyon Ross Mr. Richard Langdon Peter Ross Mr. Leonard Mortimer	James Bennington Mr. Ernest Hendrie
Peter Ross Mr. Leonard Mortimer	Harry Goble
John Williams Mr. Harry Gilbey Ivor Hickman Mr. Bob Harrold	Grayson Mr. Gerrard Clifton
Fritz Mr. J. E. Wilson	Binks Mr Ernest Leverett
Vesta Mary Wood Miss Ivy Snepperd	Mrs. Bennington Miss Alice Beet
Hannah Williams Miss Amy Lorraine	Hester Swizel Miss Muriel Reddall
Ivor Hickman Mr. Bob Harrold Fritz Mr. J. E. Wilson Mary Haslewood Miss Ivy Shepperd Vesta Mary Wood Miss Peggy Wyse Hannah Williams Miss Amy Lorraine Cinderella Wells Miss Ida Chifford	Celestine Mile. Royer
Noyai, Stratiord.	Hannah Miss Barbara Gott
DIFFERENCE, THE, dramatic sketch, in one act. January 22.	Mrs. Muggeridge Miss Sinna St. Clair
	Rev. Hubert Swizel Mr. Langhorne Burton Freddy Burke Mr. Forbes Dawson Mr. Bryant Mr. Repes Dawson Mr. Bryant Mr. Repes Dawson Mr. Bryant Mr. Reginald Dance James Bennington Mr. Renest Hendrie James Weir Mr. A. G. Poulton Harry Goble Mr. Fred W. Mona Grayson Mr. Gerrard Clifton Billy Master Barrie Livesey Binks Mr. Ernest Leverett Mrs. Bennington Miss Alice Beet Hester Swizel Miss Gladys Lancaster Celestine Miss Gladys Lancaster Celestine Miss Barbara Gott Venning Miss Darlei Benson Mrs. Muggeridge Miss Sinna St. Clair Mrs. Cooper Miss Pheebe Hodgson Mrs. Gaylock Miss Marion Daly Miss Muggeridge Miss Adah Rothwell Miss Cooper Miss Inne St. Clair Miss Muggeridge Miss Adah Rothwell Miss Cooper Miss Mrs. Miss S. Wing Miss Swingeridge Miss S. Wing Miss Miss Miss Miss Miss Miss Miss Mis
Jack Lindsay       Mr. Owen James         Cecily       Miss Joan Herbert         Nell       Miss Ethel King	Miss Muggeridge Miss Marion Daily
Neil	Miss Cooper Miss Irene Flower
	Jennie
by James Bernard Fagan. Presented by the Irish Players. March 5.	-Queen's
Doctor O'Toole Mr. Arthur Sinclair Judy Miss Nan Fitzgerald Michael Murphy Mr. J. A. O'Rourke Cornelius Rafferty Mr. Sydney J, Morgan Mrs. Rafferty Miss Kathleen Drago Matt Rafferty Mr. Harry Hutchinson Sergeant Sullivan, R.I.O. Mr. Fred A. Jeffs Mrs. Nolan Miss Nora Desmond	DOWRY, THE, play, in prologue and two scenes, by Harold Entwistle, Played by Mr. John Lawson and company. March 12
Judy Miss Nan Fitzgerald	Mr. John Lawson and company. March 12
Cornelius Rafferty Mr. Sydney J. Morgan	Palace, Chelsea.
Mrs. Rafferty Miss Kathleen Drago	DUCHESS'S DIAMONDS, THE, sketch, in one
Sergeant Sullivan, R.I.C. Mr. Fred A. Jeffs	act, by Cecil Humphreys (December 6, 1915 Pavilion, Glasgow). June 25.
Mrs. Nolan Miss Nora Desmond	Hon. Ivor Fenton Mr. Reginald Malcolm
—London Coliseum.	Hon. Ivor Fenton Mr. Reginald Malcolm Hudson Mr. Alfred Barbet Mrs. Lathbury Mrs. Saba Raleigh —Empress, Brixton.
DOCTOR'S DUEL, THE, dramatic incident, in one scene, by J. E. Macmanus. September	-Empress, Brixton.
one scene, by J. E. Macmanus. September 10.	DUMMY. THE: OR, SOME DETECTIVE
	version, in four scenes, of Harvey J. O'Hig- gins and Harriet Ford's comedy (produced
Dr. Emerson	in America, March 12, 1914). Atlantic City
Richards	April 13, 1914, Hudson, New York; Septem
-Chelsea Palace.	in America, March 12, 1914), Atlantic City April 13, 1914, Hudson, New York; Septem- ber 21, 1915, Prince of Wales's, London) March 19.
DOMESTIC ECONOMY, sketch, by T. O'Shea.	Barney Cook Wee Georgie Wood
October 29.—Empire, Dublin.	Barney Cook Wee Georgie Wood Walter Babbing Mr. Frank Lister Fisher Mr. Jack Cosgrove Corcoran Mr. Jack Carry Agnes Meredith Miss Mary Douglas Beryl Meredith Miss Toto De Fec Spider Hart Mr. Martyn Roland Rose Hart Miss Dolly Harmer Pat Geobegan Mr. Fred Lake Sinker Mr. Tom Blacklock Waiter Mr. J. Swise Police Officer Mr. Fred Regins
DON'T BE LATE, revue. May 8.—Palace,	Corcoran Mr. Jack Parry
Bolsover.	Agnes Meredith Miss Mary Douglas
DOUBLE DUTCH, farce, in three acts, by Laurence Cowen. April 7. Last perform- ance (the 62nd) May 12.	Spider Hart Mr. Martyn Roland
ance (the 62nd) May 12.	Rose Hart Miss Dolly Harmer
BetjeMiss Mary Brough	Sinker Mr. Tom Blacklock
Betje Miss Mary Brough Miena Miss Dorothy Minto Piet Vanderdam Mr. H. Marsh Allen  Mr. Finderican Pottley	Waiter Mr. J. Swise
Jan VanderdamMr. Frederic Bentley	Police Officer Mr. Fred Regina —Victoria Palace.
Henk Stomerik	
Kloris LeeglooperMr. George Bealby Katrina VanderdamMrs. A. B. Tapping Lott! VanderdamMiss Elizabeth Dundas	"D" COMPANY, play, in one act, by Miles Malleson. February 10.
Lotti VanderdamMiss Elizabeth Dundas	Driveta Alf Tibbutt Codet Frank Staward
	Orderly Corporal Cadet Brewer
TruiMiss Betty Vivien	Private Jim Penley Cadet Wills
Trion Miss Stella Ray Trui Miss Betty Vivien Neel Miss Peggy Foster Stokvis Mr. Conway Dixon	Private Tilley Cadet Brewer Orderly Corporal Cadet Packer Private Jim Penley Cadet Wills Corporal Joyner Cadet Spink Private Dennis Garside. Cadet Esmé Percy
-Apollo.	-New, Oxford.

ECONOMIC PRESSURE, sketch, by John F. Haylock. Played by Mr. Charles Freeman and Miss Ivy Carleon. January 1.—Hippodrome, Bury.

ELOCUTIONIST, THE, sketch, by Harry J. Chapman (written for the purpose of entertaining wounded soldiers). February 2.—Redford Rooms, Carmyllie.

EMBRASSONS-NOUS, FOLLEVILLE, comedy, by Labiche. Presented by the French Players. March 4.—Garrick.

EMERALDS, melodrama, in one act, by E. P. Clift (April 27, Palace Pier, Brighton). July 30.

ENEMY, THE, sketch, by I. A. R. Wylie (April 2, New, Cambridge).

ENEMY WITHIN, THE, play, in three acts, by Lieutenant R. Hope-Lumley (originally produced as "Marie Sees It Through" at the Electric, Tiverton, January 9). September 10.

tember 10.

Professor Bolton ...Mr. A. Harding Steerman Charles ...Mr. Kenneth Kent Mr. Harding ...Mr. Julian Boyce Inspector Durrant ...Mr. Fred Knight P.C. Brown ...Mr. William Thake Marlin ...Mr. A. 8. Barber Angela Bolton ...Miss Eva Embury Marie de la Fosse ...Miss Joan Maclean ...Häppodrome, Golders Green.

ENTRE NOUS, a "musical something," in three scenes, by Ben Taylor, lyrics by Reginald Relsie, music by Jacques Sennoi (September 8, Hippodrome, Winchester). Principal artists Miss Cora Lingard, Miss Kitty Lovell, Miss Violet Vivian, Mr. W. L. Rowband, Mr. Paul Beckett, Mr. Fred Marsh, September 3, Hippodrome, Winchester; September 10, Hippodrome, Balham.

EPISODE OF 1916, SOMEWHERE IN FRANCE, AN, sketch, by Alan H. Leamy (originally produced at a charity performance). July 9.—Empire, Mile End.

EUNOA, comedy, in one scene, by Edgar Allan Woolf. February 19.

EVE OF ST PATRICK, THE, Irish comedy drama, by Roberto Lena. March 12.

Dennis O'Dwyer Mr. Roberto Lena Capt. Vere Mr. Fred Wilberforce Mickey Fee Mr. Dick Molloy Father Keenan, P.P. Mr. Mark Wynne Patsy Keenan Mr. Will Mose Ratigan Mr. Robert Lorane Inspector Cassidy Mr. Dave Irwell

Eve of St. Patrick, The (Cont.).

Kathleen Maguire Miss Alba Lena
Sally Miss Tessie O'Neil
Lady Blanche Mis Alice Dermont
Molly O'Dwyer Miss Gertie Lena
—Queen's, Dublin.

EVERYBODY'S HUSBAND, fantasy, by Gilbert Cannan. Produced by the Birmingham Repertory Company. April 14.

A Girl Miss Cecily Byrne
Her Mother Miss Mary Raby
Her Grandmother Miss Cathleen Orford
Her Great-Grandmother

A Domino Miss Margaret Chatwin
A Maid Miss Helena Pickard
—Repertory, Birmingham.

FAIR MAID OF PERTH, THE ("La Jolie Fille de Perth"), Bizet's opera (originally produced in December, 1867, at the Theatre Lyrique, Paris; produced for the first time in England by the Beecham Opera Company, May 4, New Queen's, Manchester), presented by Sir Thomas Beecham during his London season. June 8.

Catherine Glover ... Miss Mignon Nevada
Mab ... Miss Olive Townend
Hal o' the Wynd Mr. Webster Millar
Duke of Rothesay Mr. Walter Hyde
Ralph Mr. Foster Richardson
Simon Glover Mr. Powell Edwards
A Courtier Mr. Kenneth Sterne
A Major-domo Mr. L J. Russell
—Drury Lane.

FAIRYLAND, children's play, in two scenes, by Eleanor Ratcliffe, Produced by amateurs. January 16.—Devonshire Park, Eastbourne.

FATAL REHEARSAL, A, comic sketch, by Sam Austin. April 30.

Liz Galvin.....(Belle and Joe Galvin.....(Austin. e —Alexandra, Stoke Newington.

FATHER AND SON, musical sketch (presented for the first time in England). Played by Mr. Tom Waters and Mr. Eddie Morris. January 29.—Empire, Stratford.

FATHER O'FLYNN, drama, in nine scenes, by Anastasia O'Neill-Foley. October 15.— Queen's, Dublin.

FAY ZULIANI, an episode, in one scene, by Sir Arthur Pinero (adapted from the fourth act of "The Princess and the Butterfly." March 29, 1897, St. James's). October 15.

Fay Zuliani ...Miss Fay Davis
Sir George Lamoraut ...Mr. Julian Royce
Faulding ...Mr. Keith Shepherd
--Victoria Palace.

FELIX GETS A MONTH, whimsical comedy, in three acts, by Tom Gallon and Leon M. Lion. February 6. Last performance (the 25th), February 24.

25th), February 24.

Matthew Janson ...Mr. Fred Lewis Adolphus Hopkins ...Mr. Reginald Bach Cornwallis ...Master Michael Willmore Alderman Twentyman ...Mr. O. B. Clarence Mrs. Twentyman ...Miss Frances Ivor Ninetta Monday ...Miss Eva Leonard-Boyne Felix Delany ...Mr. Gordon Ash Joy Twentyman ...Miss Doris Lytton Adrian Redwood ...Mr. H. Lawrence Leyton Evelyn Garland ...Miss Amy Brandon-Thomas Joppling Garland ...Mr. Rupert Lumley ...Haymarket.

FETES GALANTES, ballet comique, by Mme.
Donnet. Presented by the Stage Society.
December 16.—Court.

FILTE MAL GARDEE, LA, ballet, in one act, music by Gertel, with additional numbers by Howard Carr. Played by Mile. Lydia Kyasht and company. October 1.—London

FINN VARRA MAA, Irish fairy pantomime, book by T. N. Nally, music by G. Moly-neux Palmer. December 26.

neux Palmer. December 26.

Finn Varra Maa Mr. Breffni O'Rorke Caoilte Mr. Brian MacGowan Tradition Mr. O'Carroll Reynolds Paul Jones, U.S.A. Mr. S. Doyle Constable Keogh Mr. Bryan Herbert Seumas Pat Mr. J. P MacCormac Fiachra Mr. Irvine Lynch Padhar Bawn Master Gerald Rock Befind McHugh Miss Mildred Telford Granny Grey Miss Florrie Ryan Mist Miss Sylvia Rock Echo Miss Sylvia Rock Echo Miss Sylvia Rock Echo Miss Kita North Foam Miss K. Flanagan Wave Swell Miss K. Flanagan Wave Swell Miss K. Woodbyrne Spray Miss A Murray Aoibill Miss Elizabeth Young —Royal, Dublin. -Royal, Dublin.

FIRST DISTILLER, THE, comedy, by Leo Tolstoy, translated by L. and A. Maude (October 26, 1916, Repertory, Birmingham). Presented at the opening performance of Russian plays given during the Russian Exhibition. May 1.

A Peasant Mr. Nigel Phayfair
His Wife Mrs. Monekton Hoffe
Grandfather Mrs. Monekton Hoffe
Grandfather Mrs. Louie Tinsley
Little Girl Miss Audrey Cameron
First Elder Mr. V. G. Fay
Second Elder Mr. Stanley Latibury
Third Elder Mr. A. Harding Steerman
Chief Devil Mr. Cecil Humphreys
His Secretary Mr. Hastings Turner
Women's Devil Miss Mabel North
Peasants' Devil Mr. Michael Sherbrooke
Grantfon Galleries. Grafton Galleries.

FLAME, THE, comedy dramatic sketchlet, produced by Miss Helda Stewart (March 19, Royal Hippodrome, Eastbourne). March 26,—Alexandra, Stoke Newington.

FLEW-SO THE FLIER, revuesical pantomime, in two acts, by Gunner R. C. Hicks. Pro-duced by the Summerdown Convalescent Hospital Entertainers. September 24.

Capt. O'Hara Robinson Flew-so Capt. E. Green Foley, R.A.M.C. Red "H"Air Mechanic Caruso

Mrs. Caruso L. Cpl. L. Nutter

Daisy Bell L. Cpl. Chips Thomas
Capt. Von Kole Skuttle Gnr. R. C. Hicks
Mayor Corporation, J.P., Bomb. T. C. Williams
Deckhand Donnerwetter

Deckhand Donnerwetter
Co. Sgt. Major Inst. Coats
The Bermondsey Hambone. L.-Cpl. J. Doherty
A Veteran
Driver H. Sherwin
Lieut. Jollyho, R.N.R.
L.-Cpl. H. Hartley
King Karvemup
Bomb. T. C. Williams
Friday the 1st
Pite. J. Wilkins
Friday the 1st
Cyril Chesney
Bergt. Sergt. Bredby
Sandowzumba
Pte. Greetham
Miss Rosy Rosebud
Cyril Chesney
Rights A. Cracknell
Driver E. Penfold

lew-So, the Flyer (Cont.).

Harold Pink L.-Cpl, H. Hartley
Commander Dixie Bomb, W. R. Duley
Lieut. Minnesota Pte. Newman
Lieut. Michigan Pte. Pybus
—Pier, Eastbourne.

—Pier, Eastbourne.

FOLLOW THE FLAG, spectacular patriotic revue, in eight scenes, devised and produced by William J. Wilson, book by Marriott Edgar, music by Henman Darewski, lyrics by Marriow Edgar and Harold Robe, with interpolated numbers by Harold Robe and Charles Cowlrick (February 28, Olympia, Liverpool). Principal artists, Mr. Walter Passmore, Mr. Wilson James, Mr. W. Page, Mr. Sydney Moorhouse, Miss Rosie Reys, Miss Maudie Francis, Miss Gladys Nelson, Mr. Leo Ray, Mr. Steve Frayne, Mr. H. Jones, Mr. Harry Stevenson, Miss Josephine Dent, Miss Grace Gordon, "Brownie," Hinton Jones, the Sisters Graham. May 7.—Empire, New Cross.

FOOD SHORTAGE, topical comedy, in one scene, by Edward McNulty. June 18.— Empire, Dublin

FOR LOVE OF PEG, domestic play, by J. Lodge Percy and Henrietta Schrier. Janu-

ary 18.

Sir Hugh Trentwood ... Mr. Arthur Pringle Lionel Trentwood ... Mr. J. E. Wildash Dick Warrington ... Mr. Fenton Wingate Adolphus ... Mr. Cyril Jarvis Michael O'Halleran ... Mr. David Curtiss Mike O'Flaherty ... Mr. Arrack Sawmey Larry ... Mr. Cyril Jarvis Lady Trentwood ... Miss Mona Grey Alicia Arundel ... Miss Gypsy Alexander Mrs. O'Halleran ... Miss Gypsy Alexander Gwendolen Trentwood ... Miss Diana Feather Peg (afterwards Lady Trentwood) ... Miss Diana Feather Peg (afterwards Lady Trentwo

-Royal, Lincoln.

R MY COUNTRY, dramatic episode, by Berte Thomas. May 28.—Empire, Shore-

FOR SWEETHEARTS AND WIVES, naval drama, by Arthur Rosebery (originally produced under the title of "The Master Man," April 18, 1910, Royal, Plymouth; April 25, 1910, Pavilion, Mile End). August 6.—Borough, Stratford. (Matinée).

FOR THOSE IN PERIL ON THE SEA, drama, by Chifford Rean. July 9.

by Chilord Rean. July 9.

Paul Tregarron Mr. Eric Morden
Rev. John O'Farrell Mr. John Durant
Jacob Polperro Mr. Derek Mason
The Coroner Mr. Augustine Bowerman
Jane Polperro Miss Flora Leslie
Aunt Sarah Miss Marie Edwards
Mayis Wentworth Miss Violet Ingram
—Grand, Plymouth.

FORM TWO DEEP, nautical revue. April 25.

—Royal Naval Depot Theatre, Crystal Palace.

FOUNDATIONS, THE, comedy, in three scenes, by John Galsworthy. June 26. Last per-formance (the 23rd), July 14.

formance (the 2srd), July 14.

Lord William Dromondy, M.P.
Mr. Dawson Milward
Poulder Mr. Sydney Paxton
James Mr. Stephen T. Ewart
Henry Mr. Allan Jeayes
Thomas Mr. William Lawrence
Charles Mr. Robert Lawlor
The Press Mr. Lawrence Hanray

PLAYS OF
Foundations The (Cont.)
Foundations, The (Cont.).  Lemmy Mr. Dennis Eadie Lady William Dromondy. Miss Lydia Bilbrooke Miss Stokes Miss Gertrude Sterroll Old Mrs. Lemmy Miss Esmé Hubbard Little Anne Miss Babs Farren Little Ada Miss Dinka Starace
—Royalty.  FOX AND GRESE, farcical comedy, in three acts, by the Misses Day and Cummins.  February 2.
Katie Downey Miss May Craig Timothy James Mr Louis O'Connor May Fitzgibbon Mr Louis O'Connor May Fitzgibbon Miss Irene Kelly Malachi Phelan Mr Fred O'Donovan Biddy Maguire Miss Maureen Delany Maurice Downey Mr Arthur Shields —Abbey, Dublin
logue (February 19, Empire, Preston).  November 12.—Bedford, Camden Town.
FRIENDS, play, in one act, by H. Farjeon.
Dan Donagan Mr. Arthur Shields John O'Flaherty Mr. Peter Nolan Father Murphy Mr. Louis O'Connor —Abbey, Dublin.
FRILLS AND DRILLS, (See "Physical Cul-
FRIN MES OF THE FLEET, THE, cycle of four songs from Rudyard Kipling's "Sea Warfare," set to music by Sir Edward Elgar. June 18.—London Coliseum.
FROM DUSC TO DAWN, ballet, by Mrs.
FROM DUSK TO DAWN, ballet, by Mrs. Christopher Lowther, music by Arnold Bax. Presented at a matinée in aid of the Housing Association for Officers' Families and the Florence Nightingale Hospital. December 7.—Palace.
FUMS UP! comedictta, by Jack Edwards. April 9.
'Vangeline Miss Bertha Northam Maudie Miss Ida Taylor 'Elfred Mr. G. Barrington Foote —Marlborough
GAS STOVE, THE, dramatic duologue, played by Shirley and Ransome. August 13.— Empire, New Cross.
GASSED, comedy, in one act, by F. J. Cogley. July 23.—Tivoli, Dublin.
GAY LADY, THE, farcical comedy, in three acts, by Gustave de Ville. October 22.
Gregory GrumpMr. Leedham Stanley Peter PiddockMr. Roland Morton Jack MerryMr. Charles Ross
GAY LADY, THE, farcical comedy, in three acts, by Gustave de Ville. October 22. Gregory Grump Mr. Leedham Stanley Peter Piddock Mr. Roland Morton Jack Merry Mr. Charles Ross Joe Ratter Mr. Jack Hornby P.C. Dibble Mr. R. Cartwright Miss Short Miss Ruby Leyton Ethel Grey Miss Dorothy Lesleigh A Maid Miss Rosalie Carter Sylvia Star Miss Effe Leigh-Hunt—Knightstone Pavilion, Weston-super-Mare.
A Maid
GENERAL POST, comedy, in three acts, by J. E. Harold Terry (February 26, Devon- shire Park, Eastbourne). March 14. Gir Dennys Broughton, Bart.
Gir Dennys Broughton, Bart.  Mr. Norman McKinnel Lady Broughton Miss Lilian Braithwaite Alec Mr. Henry Daniell Betty Miss Madge Titheradge Wilson Mr. Edgar A. Marvin Edward Smith Mr. George Tully Albert Smith Mr. Fewlass Lewellyn
Albert SmithMr. Fewlass Llewellyn

-Haymarket.

GET AWAY, THE, sketch. Played by Mr. Bert Lloyd, Miss Hettie Neilson, Mr. Arthur G. Leigh, Mr. Arthur Goddard. July 16 .- Oxford.

GHOSTS, OSTS, revival of Henrik Ibsen's drama, translated by William Archer (March 18, 1881, Royalty). April 28. Last perform-ance (the 94th), July 21.

Mrs. Alving Miss Darragh
Oswald Alving Mr. Basil Sydney
Pastor Manders Mr. Berte Thomas
Jacob Engstrand Mr. Charles Groves
Regina Miss Helen Temple

GHOSTS, revival of William Archer's transla-tion of Ibsen's drama (March 13, 1891, Royalty), by Mr. Percy Hutchison and Mr. Herbert Jay. November 6. Last per-formance (the 17th), November 17.

GIRL AND THE BLACKGUARD, THE, comedy-drama, in seven scenes, by Royce Carleton. March 26.

Carleton. March 20.

Lord Ewart of Glenmore ... Mr. Dan Eriston Sir Evelyn Bond ... Mr. Jackson Hayes William Cropprinss ... Mr. Watter Thornton William Cayser ... Mr. Harry C. Robinson The Prince Royal ... Miss Betty Diekens Nobby Clarke ... Mr. Sid Kearns The Countess of Pfennigmark ... Miss Grace Emery

The Crown Princess .... Miss Mabel Coleman
The Baroness Von Mecklenstern
Miss May Emery
Helen Maynard ..... Miss Florence Zillwood

-Palace, Battersea.

GIRL FROM LANCASHIRE, THE, scena. March 12.

Molly ...... Miss Lilian Steele
Sir George ....... Mr. Walter Steele
—Alexandra, Stoke Newington.

GIRL MOTHER, THE, play, in four acts, by Eva Elwes (September 3, Hippodrome, Nuneaton). October 15.

-Elephant and Castle.

GIVE AND TAKE, comedy, in three acts, by Ronald Jeans. November 15.

Ronald Jeans. November 16.

Richard Standish Mr. George Dewhurst
Baldwin Mr. Reginald Gatty
Mark Bastiman Mr. Aubrey Fitzmaurice
Cicely Mordaunt Miss Eileen Thorndike
Desirée Delage Miss Doris Lloyd
Patrick O'Flanagan Mr. J. Rice Cassidy
Rev. James Mordaunt Mr. Bernard Copping
Mrs. Mordaunt Miss Gertrude Gilbert
Miss Priscilla Mordaunt Miss Dorothy Dewhurst
Betty Mordaunt Miss Priscilla Wordaunt
Miss Priscilla Mordaunt Miss Priscilla Hordaunt
Miss Priscilla

—Playhouse, Liverpool.

GOLD AND SYRUP, revue, by A. E. Norris.
Principal artists, Mr. C. A. Stephenson,
Miss Vivien Carter, Miss Mary Sirron,
Miss Joan Freyle, Miss Lily Desmond, Mr.
Henry Moore, Mr. Harry Soar, Miss Dollie
Lindon, Miss Vena Kingdon, the Empire
Dancers, Miss Frances Wright. March 19.
—Surev

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Last perform	medy, by Pierre Veber, pre- fr. Charles B. Cochran in a ll. March 16.—Ambassadors. ance (the 35th), April 14. evue, by Albert de Courville ak, music by F. W. Chapelle ippodrome, Brighton). Prin- Mr. Harry Tate, Mr. Tom Charles Wilson, Miss Irene	Gunpowder Gertie of Gambler's Gulch (Cont.),  Slippery Sam
Quenton, Mr A. Kennedy, 16.—Empire,	Robert Hutchinson, Mr. H. Mr. Jimmie Hooper. July Kilburn.	HAMLET, revival of Shakespeare's tragedy,
February 25. Pontius Pilate Longinus Procula The Chief Jew A Madman A Sentry Disciple Joseph of Rama	play, in verse, by John Mase- ted by the Stage Society.  Mr. H. Athol Forde Mr. Lawrence Hanray Miss Dorothy Green Mr. Charles Doran Mr. Robert Farquharson Mr. Frank Cochrane Mr. Norman Page Mr. O'lando Barnett Mr. Russell Thorndike	formance (the 24th), May 19. Claudius Mr. Alfred Brydone Hamilet Mr. H. B. Irving Polonius Mr. E. Holman Clark Laertes Mr. Henry Baynton Noratio Mr. Otho Stuart Rosencrantz Mr. Reginald Malcolm Guildenstern Mr. Basil Bowen Murcellus Mr. James Lindsay Bernardo Mr. W. Hemstock Francisco Mr. Reginald Holmes First Player Mr. Allan Jeayes Second Player Mr. Clive Currie Priest Mr. J. J. Cass First Gravedigger Mr. Tom Reynolds Second Gravedigger Mr. A. Philips Chost Mr. H. Brough Robertson Gertrude Miss Ellen O'Malley
Coven. Pro of the Roy Infant Welfa An Explorer A Journalist A Woman A Man in Unifo	play, in one act, by Laurence duced at the matinée in aid al Free Hospital Appeal for are Work. March 2.  Sir George Alexander  Mr. E. Vivian Reynolds  Miss Mriam Lewes  Mr. Henry Oscar  —St. James's.	Player Queen Miss Ethel Carrington A Lord Mr. Richard Carfax A Lord Miss Vork Rowen
GOOD-NIGHT, MARIES, "n scenes, by Reginald R	an up-to-date revision of ne" (an adaptation of "La ure"), originally produced at April 19, 1915. May 2. Last (the 13th), May 12.—Prince's. EVERYBODY; OR, NIGHT-usical imagination," in three Herbert Wellesley, lyrics by elsie, music by Ernée Woodary 16.—Tivoli, Hull.	A Captain Mr. R. Roberts Servant Mr. R. Roberts A Sailor Mr. A. H. Storie —Savoy.  HANKY-PANKY, revue, in twelve scenes, by Hartley Carrick and Worton David, with lyrics by George Arthurs, dances by Oyra, music by Max Darewski, mise-en-scene by Ernest C. Rolls, special scenes by P. L. Flers, and production in general by Ernest C. Rolls, Principal artists, Mr. Robert Hall Mise Physics Para Mr. Palph Lyrin
GRANDDAD, pl Steel. Press the Naval T April 20.—Pa	ay, in one act, by Flora Annie ented at a matinée in aid of raining Ships in the Thames. alace, Chelsea.	C. Rolls. Principal artists, Mr. Robert Hale, Miss Phyllis Dare, Mr. Ralph Lynn, Miss May Augarde, Miss Unity More, Miss Mabel Funston, Mr. Joe Nightingale, Mr. Tulbot O'Farrell, Miss Daisy Hancox, Miss Violet Blyth-Pratt, Mr. Denier Warren, de Vries, Mr. Arthur Mikon, Miss Dorothy Lane, Miss Dove Goy, Miss Winifed Wilde, March 24, Formire
sented by the Society. Ju Garden.  GREAT CALAN act, by Ques	L, THE, opera, by Edmond tember 17, 1884, Comedy). Presence Sterling Mackinley Operatione. 16—King's Hall, Covent MITY, THE, playlet, in one tian Marc. May 28.—Bedford,	HAPPY DAYS, musical comedy revue, lyrics and songs by Tom Sutton. September 24. —Palace, Nelson.
GROUSERS, THE Foster Frase Mr. Gunter Mrs. Gunter	on.  IE, war playlet, by Sir John  Pr. November 5.  Mr. Fred C. Glover  Miss Jennie Richards  Mr. Camsnon Carr  Mr. Yourke Challoner  Miss Florence Wray  —Empire, Ardwick.	HAPPY FAMILY, THE, revival of the children's phay by Cecil Aldin and Adrian Ross, music by Cutihbert Clarke, lyrics by Adrian Ross (December 18, 1916, Prince of Wales's). December 24.—Strand. (Matinée.)  HARD CASH, comedy sketch, in one act, by Arthur Lodge. August 6.  Vavasour Couldrain Arthur Bromfield James Jack Gain Ferrit F. Hastings
November 1 The Hon. Mau Philip Vein "Fearless Ph Black Ike Desperanto Des	GERTIE OF GAMBLER'S tetch, in two thrills, by Sergt. ray and Gunner R. C. Hicks. by the Summerdown Convaitary Hospital Entertainers reduced at a Red Cross Fête.) 9.  Trice Cholmondeley ghn (known as ii ")L./Cpl. W. H. Varah	Letty Zerlina Harrington  HEART OF A HUNCHBACK, THE, play, by T. Hill. November 12. Todd Jennings Mr. Henry Baynton John Somerton Mr. Arthur Armfield Frank Bond Mr. Eric Gordon P.C. Jaggers Mr. Alec Bolton Mrs. Courtenay Giffard Miss Rose Beryl Mrs. Bloggs Miss Daisy Carlton Kitty Somerton Miss Dorothy Richardson Dorothy Somerton Miss Gipsy Touzeau  —Palace, Watford.

HEART OF A THIEF, THE, "crook" play, in three acts, by W. V. Garrod (July 23, Grand, Hahifax). October 29.

Samuel Danvers Miss Beatrice Hayden Ella Danvers Miss Beatrice Hayden Ella Danvers Miss Nellie Waddington Alan Beresford Mr. Richard Oliver Jermyn Strang Mr. William Burgess Philip Marsden Mr. Juan D'Alberti Ann Lake Miss Milie Wilson Barney Goldstein Mr. Owen Remonde Bristow Mr. Watter Vincent Thompson Mr. Herbert Fredericks

—Empire, Camberwell. -Empire, Camberwell. HEIART OF A WOMAN, THE, domestic play, in four acts, by Gladys' Hastings-Walton. January 8. January 8.

Richard Armstrong Mr. Phil Hanper
Madge Armstrong Miss Mabel Scudamore
Barbara Armstrong Miss Minnie Hoyle
Mark Railton Mr. Bert J. Wilson
Gibbert Railton Mr. Herbert Morley
Meg Symes Miss Muriel Inglis
Bill Symes Mr. W. E. Passmore
Yen Fu Mr. Evan Roland
Inspector Burrows Mr. W. E. Passmore
The Hon. Leonard O'Farrell
Mr. Sydney Bryant
Mr. Sydney Bryant The Hon. Leonard O'Farren Mr. Sydney Bryant
Christabel Fotheringay ..... Miss Lottie Ray
General Alpaga ...... Mr. Bert J. Wilson
—Grand, Accrington. HELLO! BLIGHTY, musical revue, book by Captain G. A. Fortesone and Lieutenant A. M. Bailey, orchestration by Lieutenant Sutcliffe (the proceeds of the performances were devoted to the Mayor's Prisoners of War Fund). December 17.—Royal Palace. Ramsgate. HELLO! BUXTON, revue, in two acts, by Allan Milton. November 1.—Hippodrome, HELLO! CANADA, revue, music by Mrs. Frederick Hammond. Produced at a Canadian matinée. May 11.—His Majesty's. HELLO! MORTON, revuette, compiled by Douglas Furber. Played by M. Leon Morton and company. June 4.—London Coliseum. R DAY OF RECKONING, drama, by Walter Saltoun (January 22, Royalty, Chester). July 23. Chester), July 25.

Sir John Daventry Mr. Leonard Tremayne
Benjamin Preston Mr. William Passmore
Petunia Preston Miss Nita Langford
Vivianne Preston Miss Edith Giddings
Teddy Preston Mr. M. Donovan
George Harding Mr. Fred C. Biron
Jacky Miss Dolly Maude
"Nobody" Miss Florence Churchili
—Elephant and Castle. —Elephant and Castle.

HER FORBIDDEN SACRIFICE, drama, in two acts, by Walter Saltoun (October 30, 1916, Grand, Haifax). June 11.

Duncan Grey Mr. Arthur Temple John Brown Mr. Bert Pemberton Dicky Dale Mr. Bert Pemberton Ephraim Miles Mr. Fred L. Connynghame Mrs. Brown Miss Martiet Loydall Lilian Grey Miss Maudie Lambert Mrs. Grey Miss Mandie Lambert Mrs. Grey Miss Dorothy Love —Elephant and Castle. HER NUMBER, play, in one act, by Clarice
Laurence (produced under the title of
"A. E. 24," August 17, 1916, Bijou, Bedford Street). June 11.

Miss Muns. ...... Miss May Warley
Kirstie Campbell ..... Miss Grace Rose

Her Number (Cont.). Polly Dean ...... Miss Gladys Spenser Sally Lane ...... Miss Clarice Laurence -King's, Southsea. HER OLD KERRY HOME, Irish musical drama, in two acts, by Roberto Lena. August 13.—Queen's, Dublin. HER ONLY SON, Lancashire play, by E. Vivian Edmonds (April 27, 1916, Royal, Barnsley). September 3. Barneley). September 3.

Charles Hawthorne ...Mr. Walter Curtis
Violet Hawthorne ...Miss Dorothy Kirke
Mary Armitage ...Miss Ada Waite
John Armitage ...Mr. J. Milne Taylor
Edward Armitage ...Mr. Edward Furneau
Jack Mayne ...Mr. C. H. Hughes
Kitty Mitchell ...Miss Amy Manfree
Rev. Mr. Page ...Mr. Fred Forbes
Agnes Page ...Miss Mona Grey
Maurice Page ...Mr. Arthur B. Pringle
James William Slaithwaite —London Coliseum.

HERES AND THERE, revue, in two parts and fourteen scenes, by Albert de Courville and Wal Pink, rusic by Frederick W. Chappelle, additional dialogue by Herbert A. Sergeant, sbaging by Frank Smithson, production in general by Albert de Courville (October 15, Olympia, Liverpool). Principal artists, Miss Ethel Levey, Mr. Lew Kelly, Mr. Ralph Riggs, Miss Katherine Witchie, Mr. George Clarke, Mr. C. Denier Warren, Miss Ennis Parkes, Mr. Reginald North, Miss Marjorie Maxwell, Mr. Stanley Paskin, Mr. George Manton. November 29.—The Empire. HERRE THEY COME, revue, in three scenes, by Stanley Gertard, music by W. Vere Harker. Principal artists, Mr. Jimmy Kurry, Mr. Harry Freeman, Mr. George Isles, Miss Winnie Haytor, Miss May Hill, Miss Sylvic Gray, Miss Winnie Rosina, Miss Teddie Graham. September 17.—Queen's, Poplar. Graham. September 17.—Queen's, Poplar.

HIDDEN PAST, A, play, in seven scenes, by
E. Vivian Edmonds. September 3.

Frank Broadmere (afterwards known
as Howard Melville) Mr. E. Vivian Edmonds
Lord Broadmere ... Mr. Harry Foster
Pierre Nevado ... Mr. Harry Foster
Pierre Nevado ... Mr. A. B. Mackay
Gaston ... Mr. Edward Keith
Bertram ... Mr. Stuart Long
The Abbé of Torance ... Mr. Jerroid Ord
Matoe ... Mr. Jerroid Ord
Matoe ... Mr. Jerroid Ord
Matoe ... Mr. Brenest Wynne
Jacques ... Mr. Free Clayton
Marie ... Miss Gladys Ford
Lucille Venosa ... Twin ) Miss Gladys Ford
Lucille Venosa ... Sisters } Hight Life In Jall. American burlesque, in HIGH LIFE IN JAIL, American burlesque, in one scene. January 8.

Will Do'em Mr. Bert Danson Reginald Rankin Mr. Harry Elsmore Convict 99 Mr., Det Jenkins Stephen 8. Ink Mr. Percy James Ikey Levinsky Mr. Aff James Tom Martin Mr. George Carroll—South London.

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HIRED GIRL, THE, tragi-comedy, in two acts, by Herman Heijermans, translated by Christopher St. John. Presented by the Pioneer Players. March 25. (Matinee).	HOUSE OF THE FIVE LANTERNS, THE, play, in one act, by John G. Brandon. April 17.  Mile. Valerie Grandotta  Miss Frances Ruttledge
Marie Miss Sydney Fairbrother Aunt Bettina Miss Lilian Talbot Lotti Grohman Miss Christine Silver The Laundry Man Miss Sydney Pease Karline Miss Honor Bright Minna Miss Irene Ross Willem Mr. Frank Cochrane	Dan Merrion, M.I.C.E. Mr. H. Agar Lyons Quong Ho Mr. Tom Coventry Yuan Hee Mr. D'Arcy Salter Dr. Franz Ehrlich Mrs Fred Morgan Chou Sho Miss Mary Mayfren —Chelsea Palace.
Curt Grouman Mr. Allan Jeayes St. Martin's.	HOUSE THAT JERRY BUILT, THE, comedy, in three scenes, by Stanley Lupino, Charles Baldwin, and A. Rose, music by Tommy
HIS EXCELLENCY THE GOVERNOR, revival of Captain Robert Marshall's farcical romance (June 11, 1898, Court). June 18. Last performance (the 77th), August 18.—New.	Tourban. November 12.  Nobbler Mr. Lew Lake Jerry Mr. Bob Morris Edith Arlington Miss Grace Lester Joseph Abinger Mr. Harry Lavers Guy Prescott Mr. Arthur Mullora Abraham Parchment Mr. Harry Rogers Elias Dope Mr. Fred Wright Bill Bosher Mr. Fred Bernard Bertle Bruce Mr. Bert Raynard Chopper Face Mr. Alf. Fordham Curley Mr. Fred Ford Snorkey Mr Leon Dubois Foxey Mr. Alfred James Trunkey Mr. Tom Hirsh
HIS LAST LEAVE, "realistic play of the times," by Clifford Rean (May 17, Royal, Middlesbrough). October 8.  The Rev. James MaxwellMr. J. P. Marsden	Abraham Parchirent Mr. Harry Rogers Elias Dope Mr. Fred Wright Bill Bosher Mr. Fred Bernard Bertle Bruce Mr. Bert Raynard Chopper Face Mr. Alf Eardham
Richard Maxwell Mr. James Hart Capt. the Hon. Robert Saltire Mr. J. P. Kennedy Corporal Tim Trimfoot Mr. J. Mailey Private Erb Mr. Charles Leverton	Curley Mr. Fred Ford Snorkey Mr Leon Dubois Foxey Mr. Alfred James Trunkey Mr. Tom Hirsh
Private Etb. Mr. Charles Leverton Dr. Walton, R.A.M.C. Mr. Fred E. Chabot Old Jawkins Mr. George Smith Selina Kettle Miss Lena Brand Dora Wendover Miss Millie Phillips Rose Maxwell Miss Lilian Fenn —Elephant and Castle.	Trunkey Mr. Tom Hirsh Snookey Mr. Harry Ookums Happy Mr. Ellis Dee Nosey Lively Earwig Leo Cud's Six Hoppy Musical Navvies Snipey Ginger
HIS OWN WAY, musical comedy sketch, by R. G. Hunter and Harold Shaw. Played by Miss Florence Wray and company. March 19.—London Coliseum.	-Empire, Islington.  HOUSEKEEPERS, Protean comedy, in one scenc, by Charles Baldwin. July 30.
HIS WIFE'S GOOD NAME, drama, in eight scenes, by Eva Elwes. December 10.— Royal, Liverpool.	Mr. Budd
HIS WIFE'S FRIEND, Hebrew farce, in one scene, by Robert Leonard. February 5.— Empress, Brixton.  HIS WIFE'S HUSBAND, drama, by Ruth A.	Mrs. Budd Miss Rose Hamilton Mr. Budd Mr. Felix Pitt The Butler Mr. George Power HOW ARE YER? musical revue, in three scenes, by Charles Osborne, with music by C. W. Head (March 19, Pavilion, Leicester). Principal artists, Mr. Charles Falla, Mr. Arthur Albert, Miss Elsie Towers, Miss Madge Soutter, Mr. Will Lloyd. July 30.— Granville, Walham Green.
Zillwood. August 6.  Jack Denny Mr. Leslie Beaumont Maurice Craven Mr. Tom Beasley Uriah Craven Mr. Fred May Sir John Rutland Mr. Dane Clarke Dr. Hemming Mr. Weedon Ross Inspector Roach Mr. Wilhiam Froggett Sherlock Jones Mr. Joseph Magrath Patty Trippet Miss Polly Denville René Craven Miss Roma Pendrous Joan Denny Miss Carrie Ellis	ry George Hirste, April 28.  Richard Wanamaker Mr. Bob Chorley Rose Wanamaker Miss Maudie Farrell Swifty Mr. Sandy Connor Winnie Denver Miss Eva Venton Mr. Doddy Mr. George Hirste Bubbles Miss Lola Charm Lady de Mond Miss Lou Law  —Pavilion, Wishaw.
HOME COMFORTS, sketch, by Royce Carleton. Played by Mr. Terence Byron and company. May 14.—South London.	HUMPTY-DUMPTY, play, in four acts, by Horace Annesley Vachell. June 14. Last performance (the 10th), June 22. Albert Mott
HONOUR THE MAN YOU WED, play, in four acts, by Ewa Elwes (March 12, New, Pontypridd). April 2.  Geoffrey Driver	Viscount Looschanger Mr. E. Holman Clark Wr. James Lindsay Higginbotham Mr. Clive Currie
David Hewitt Mr. Chas. E. Johnson Leonard Grayson Mr. Harry Tresham Jimmy Links Mr. Richard Willson Policeman Mr. George Gormley Laura Lindley Miss Grace Jones Sophia Hewitt Miss H. Graham-Edwins Dalsy Dinks Miss Adeline Raby Bessie Hewitt Miss Elsie Walton-Hemming —Royal, Stratford.	Joping Mr. Tom Reynolds Puttick Mr. Albert Sims James Wallop Mr. Richard Carfax A Customer Mr. Alfred Phillips Lady Susan Delamothe Miss Fortescue Nancy Delamothe Miss Violet Campbell Mrs. Mott Miss Mary Jerrold Chrissie Parkins Miss Hilda Trevelyan Mrs. Rogers Miss Pollie Emery —Savoy.

HUSH, comedy, in three acts, by Violet Pearn (March 30, 1910, Repertory, Liverpool; pro-duced in America October 3, 1916, Little New York). May 7. Last performance (the 18th), May 19.

BEFORE THE PLAY.

James Greville Mr. James Harcourt
Mrs. Greville Miss Iné Cameron
Jim Greville Mr. F. Pennington-Gush
Hall Porter Mr. Howard Leslie
Julie Laxton Miss Mary Clare
Huntley Brabazon Mr. Arthur Phillips

THE PLAY.

THE PLAY.

Miss Cording Miss Gertrude Sterroll
Miss Allison Miss Elspeth Dudgeon
Lizzie Miss Margaret Yarde
Rev. James Allison Mr. Compton Rickett
Reith Allison Mr. Kenneth Kent
Lucilla Miss Mary Jerrold
Mrs. Stevens Miss Aileen Wyse
Mrs. Shipley Miss Norah Balfour
Mrs. Flummock Miss Helen Langton
Mrs. Warwick Miss Elinor Foster
Mrs. Blatherwick Miss Rose Yule
—Court. -Court.

IDA COLLABORATES, light comedy episode, in one act, by Esnomel, September 17.
Arthur Pembroke Mr. Wilham Vaughan Cecilia Wyceroft Miss Aishie Pharall Ida Walker Miss Esmé Wynne -New, Cambridge.

I'M SO SIMPLE, comedy sketch, by George de Lara. Produced at the Soldiers and Sailors Concert. August 19. Willie Blobbs ...... Mr. Emlyn Davis Hon. Marmaduke Fitznoodle

Hon. Mariaduke Francoune Mr. Eddy Jackman Henrietta Morgan .... Miss Mildred Cotrell —Victoria Palace,

IMMORTAL MEMORY, THE, comedy, in three acts, by Robert R. Whittaker. Produced by the London Repertory Theatre. Feb. ruary 26.

ruary 20.

Ernestine Miss Nona Wynne
Arthur P. Memmott Mr. Walter Pearce
Rev. Henry Magnus Mr. Miles Malleson
Ambrose Mr. H. K. Ayliif
Mary Lavender Miss Kate Cutler
Peter Lavender Mr. Sydney Paxton
Alderman Tom Jarvis Mr. Roy Byford
Augustus Mr. Jerrold Robertshaw
William P. Memmott, sen.
Mr. Frank Wakefield

Mr. Frank Wakefield

IN CUPID'S GARDEN, an ".idyllic musical play," in four scenes, music by Edward Mervyn (May 28, Scala, Seacombe). August

20.

Quild Mr. A. G. Spry
Denzil Lee Mr. Harry Aynsleigh
Hon. R. A. T. Smythe Mr. Reginald North
Black Mike Mr. St. John Medley
Jake Mr. T. A. Sedgeley
Juspector of Police Mr. J. Lewis Jones
Corstable 2YY Mr. David Cooke
Lady Selina Allanby Miss Marie Clavering
Diana Deane Miss May Warden
Jane Miss May Warden
Jane Miss Stella Victor
Molly Miss Ethel Grey
Mary Miss Stella Victor
Millie Miss Ewingfleid
Lotty Miss Sheila Lawlor
Lulu Miss Miss Clara Ward
Mother Lee Miss Ethel Van Praagh
Maimie McFay Miss Ethel Van Praagh
Maimie McFay Miss Ethel Van Praagh
—Empire, Camberwell. -Empire, Camberwell.

IN THE DARK, sketch, by Gilbert Heron.

February 19.

Montmoreney Mr. Wilbur Lenton
Dompierre Mr. Campbell Goldsmith
Nina Dompierre Miss Gladys Fontaine
Inspector Beedel Mr. Percy Lyle
Max Carrados Mr. Gilbert Heron -Metropolitan.

IN THE '45, play, in one act, by Lady Kath-een Curzon-Herrick. Produced at the matinee in aid of the Prisoners of War Fund. January 9.

Lady Locksley Lady Kathleen Curzon-Herrick Alison ..... The Hon Irene Lawley Sir Richard Locksley ..... Mr. Basil Gill Captain Malcolm Cameron Mr. Ben Webster Brevitt ..... Mr. Ivor Novello -His Majesty's.

—HIS Majesty's.

INCA OF PERUSALEM, THE, an "almost historical comedicta," by "A Fellow of the Royal Literary Society" (produced by the Birmingham Repertory Company, October 7, 1916; Neighbourliood Playhous, New York, November 14, 1916). Presented by the Pioneer Players. December 16.

The Archdeacon ...Mr. C. Wordley Hulse Ermyntrude ...Miss Gertrude Kingston The Hotel Manager ...Mr. Alfred Drayton The Princess ...Miss Helen Morris The Waiter ...Mr. Nigel Playfair The lace of Perusalem Mr. F. Randle Ayrton ...Criterion.

FNDUSTRY, comedy, in three acts, by Ruther-ford Mayne. December 6.—Grand Opera House, Belfast.

INFERNAL MACHINE, THE, dramatic play-let, by John N. Raphael. April 9.

Maric Wycherley Mile Alice Dermont James Hereford Mr. Frank Dalton George Mr. Fred Wilberforce William Mr. Roberto Lena -Tivoli, Dublin.

INSIDE THE LINES, Anglo-American play, in three acts, by Earl Derr Biggers (produced in America January 1, 1915, Ford's Balti-more; February 12, 1915, Longacre, New York). May 23.

Tyork). May 28.

Captain Woodhouse ... Mr. Eille Norwood Major-General Sir George Crandall Mr. Frederick Ross Henry J. Sheman ... Mr. Edward Dagnall Mr. Reynolds ... Mr. A. G. Poultor Yucca Len ... Mr. D. Lewin Mannering Major Bishop ... Mr. Franc Stoney Willie Kimball ... Mr. F. Jack Caldwell Mr. Capper ... Mr. Gerard Clifton Sergeant Crosby ... Mr. Sydney C. Sinclair Joseph Almer ... Mr. Philip Knox Fritz ... Mr. George Nicholls Critical Miss Grace Lane Mrs. Henry J Sherman ... Miss Sinna St. Clair Kitty Sherman ... Miss Beatrice Hunt Matia ... Miss Estelle Van Gene Miss Ida Adams Jane Gerson ... Miss Estelle Van Gene Jane Gerson ... Miss Ida Adams ... Appollo.

INSURRECTION, play, in three scenes, by W. F. Casey. Presented by the Pioneer Players. December 16.

Barbara Blake Miss Joyce Carey Mrs. Blake Miss Iné Cameron Nora O'Connell Miss Una O'Connor Captain James Blake, D.S.O.Mr. Philip Anthony Philip Blake Mr. Kenneth Kent Father Curran Mr. C. Wordley Hulso Criterion. -Criterion.

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INVALID, THE, comedy, in one act, by Frank G. Layton (August 11, Gaiety, Manchester).	
August 18. Old George Mr. Percy Foster Mrs. Jurdinson Miss Edith Smith Doctor Mr. Henry Millar Nurse Miss Hilda Bruce-Potter	]
INVISIBLE FOE, THE, drama, in three acts, by Walter Hackett. August 23. Last performance (the 199th) December 15.	
INVISIBLE FOE, THE, drama, in three acts, by Walter Hackett. August 23. Last performance (the 129th), December 15.  Richard Bransby Mr. Sydney Valentine Stephen Pryde Mr. Edward Combermer Dr. Latham Mr. E. Holman Clark Morton Grant Mr. E. Holman Clark Morton Grant Mr. E. Holman Clark Morton Grant Mr. Say Ompton Angela Hilary Miss Fay Compton Angela Hilary Miss Marion Lorne Mrs. Leavitt Miss Vane Featherston Barker Miss May Holland —Savoy.	
AN THE TERRIBLE, Rimsky-Korsakoff's opera, given for the first time in English (originally produced in England July 8, 1913, Drury Lane) at the opening of Sir Thomas Beecham's autumn season. September 22.—Drury Lane.	
JEFFERSONS, THE, Lancashire comedy, in three acts, by Vincent Douglass, produced	
Thomas Beecham's autumn season. September 22.—Drury Lane.  JEFFERSONS, THE, Lancashire comedy, in three acts, by Vincent Douglass, produced by Wilfred E. Shine. June 25.  Christopher Jefferson. Mr. Wilfred E. Shine Helen Jefferson. Miss Madge Trenchard Rosie Jefferson. Miss Enid Smith Stephen Anthony. Mr. John Burton Joseph Forshaw. Mr. C. W. Anson Elizabeth. Miss Marjorie Gaffney Nathaniel Mosscrop. Mr. Ernest E. Ingeson Geoffrey Mosscrop. Mr. Cliver Johnston Silas P. Mallinson. Mr. G. W. Dewhurst.—Winter Gardens. New Brighton.	
Nathaniel Mosscrop Mr. Ernest E. Imeson Geoffrey Mosscrop Mr. Oliver Johnston Silas P. Mallinson Mr. G. W. Dewhurst —Winter Gardens, New Brighton.	
JEW, THE, revival of Richard Cumberland's play, abridged and re-arranged in three acts by Gertrude and Jack Landa, at a matinee in aid of the Fund for the relief of the Jewish Victims of the War in Russia. (Originally produced in 1793 at	
Drury Lane.) May 8 Saunders Mr. Paul Mardo' Sir Stephen Bertram Mr. Sydney T. Peass Frederick Mr. James Carew Charles Ratcliffe Mr. William Stack Sheva Mr. S. Teitelbaum Dorcas Miss Esther Philips Jabal Mr. M. J. Landa Eliza Ratcliffe Miss Mary Clare Mrs. Ratcliffe Miss Madge Morley Tavern Maid Miss Iris Macki —Strand.	
—Strand.  JOHN BULL, a Christmas play, in eight scenes, by Frank Fellows. October 11.	
Harry HiltonMr. George Steel Miss Dolly Douglas	
Murky PooleMr. Charles Carte John BullMr. Horace Whitmee Kate HiltonMrss Issa Steel Noah ProffittMr Frank Irish, jun. Prudence ProffitMiss Ethel Tooney Telford BlaneMr. Laurence Russell	
JOINT ENGAGEMENT, A, comedy playlet, by A. Patrick Wilson, November 19.  Samson Savill	
Samson Savill	

JULYANN, Irish comedy, in four acts, by Sara Jeannette Duncan. Produced at a matinée in aid of the Irish Women's Association. July 24.

July 24.

Private J. Gallagher ......Mr. Philip Anthony
Private Albert Orkins .....Mr. George Elton
Private D. Dempsey .....Mr. Frank E. Petley
Sergeant Baxter .....Mr. C. Barnard Moore
Julyann Dempsey .....Miss Moya Mannering
Katey Dempsey .....Miss Hilda Harris
Lizzie Lacey ......Miss Alice Phillips
Father Brady ......Mr. J. D. Beveridge
Michael Moore ......Mr. Jerome Murphy
—Globe.

JUST LIKE A MAN, sketch, by Sewell Collins, produced by Yorke Stephens, May 21.— Pavilion, Glasgow.

NAWA, play of Ushinotoki-Mairi for marionettes, by Torabiko Khori, prologue spoken by the author. Presented by the Pioneer Players. December 16.

-Criterion.

KHOVANTCHINA, Russian opera, by Modeste Moussongsky, orchestration by Rimsky-Korsakoff. (Originally produced in 1885 in St. Petersburg; July 1, 1913, Drury Lane) Presented for the first time in English during Sir Thomas Beecham's season. October 26.—Drury Lane.

KISS FOR CINDEREBLIA, A, revival of Sir James Barrie's play (March 16, 1916, Wyndham's). The first performance, at which the Queen was present, was "in aid of the Queen's Hospital at Frognal for soldiers and sailors suffering from facial and jaw injuries, this institution being selected by Her Majesty for the occasion." December 20 — Queen's 20.-Queen's.

KISS OB! TWO, A, romantic farce, in three acts, by H. V. Esmond (produced under the title of "Salad Days," September 3, Royal, Bouremouth). October 1. Last perform-

Bouremouth). October 1. Last performance (80th), December 1.
Captain Patrick Delaney . Mr. H. V. Esmond The Duke of Mallorie . Mr. James Lindsay Sir John Goyder . Mr. Eric Lewis Mr. James Whibley . Mr. Nigel Playfair Harry Hatteras . Mr. Eric Cowley The Club Steward . Mr. Tim Riley Alf. . Master Roy Lennol 'Erb . Master Barrie Livesay Lady Goyder . Mrs. Saba Raleigh Mrs. James Whibley . Miss Nellie Hodson Mary . Miss Barbara Hoffe .—London Pavilion. -London Pavilion.

KITCHEN FROLICS, comic scena, played by Beattie and Babs. April 23.—Victoria

KNUTS ON TOUR, THE, the Sumerdown Military Convalescent Hospital revue, book by Captain E. Green Foley, Sergeant Leslie C. Gray, and Conporal Morrison (act 2, scene 1, a new one-act play, written for the production by Captain Cecil Ferrard Armstrong). April 7.—Camp Theatre, East-

ILAIS OF .	IIIL ILAK.
Lads of the Village, The (Cont.).  Capt. Clements	LES IMMORTELLES, ballet-fantasia, by Erica Kathleen Beale. Produced at a matinee in aid of the British Red Cross and Order of St. John of Jerusalem. July 3.—Kingsway.  LET NO MAN PUT ASUNDER, drama, by Gladys Hastings-Walton (December 28, 1916, Hippodrome, Altrincham). November 26.  Will Amery
L'AMIRAL, comedy, in two acts, by Jacques Normand. Presented by the French	Mr. C. Aubrey Smith Edward Falkner Mr. Langhorne Burton Gilbert Nepean Mr. Sam Livesey George Nepean Mr. G. Stephenson Freddie Tatton Mr. J. Sebastian Smith
LAND OF PROMISE, THE, revival of W. S. Maugham's play, in four acts (February 26, 1914, Duke of York's). February 8.—New. Last performance (the foth), March 31.  LANE WITHOUT A TURNING, THE, play,	Freddie Tatton Mr. J. Sebastian Smäth Archibald Coke Mr. Alfred Bishop Waiter at the "Star and Garter" Mr. F. J. Thurstans Taplin Mr. Keith Kenneth Footman Mr. A. S. Barber Lady Jessica Nepean Miss Mary O'Farrell Lady Rosamund Tatton Mrs. Leslie Faber Dolly Coke Miss Marie Hemingway Beatrice Eberne Miss Stella Mervyn Campbell Mrs. Crispin Miss Janette Steer Ferris Miss Dora Fellowes —St. James's.
by Leonard Mortimer. July 30.  Eddie Maddox Mr. Leonard Mortimer Russell Brophy Mr. Philip B. Barry James Bannister Mr. Harry Gilbey Tub Naylor Mr. J. G. McMahon Perry Barr Mr. Joseph McGrath Dr. Henry Sax Mr. Harry Astill Alfy Maddox Mr. P. B. Barry P.C. Hammond Mr. R. E. Smythe Enid Bannister Miss Ida Cliflord Mrs. Alfy Maddox Miss E. Grainger Tessie Barr Miss Lily de Vere Pansy Mandeville Miss Ada Oakley Mary Avon Miss Lily de Vere Pansy Mandeville Miss Ivy Sheppard —Imperial Palace, Canning Town.  LAST STRAW, THE, farce-comedy, in three acts, by Eliot Stannard, from the original of E. P. Clift and Herbert Darnley. December 10.  Archibald Templeton Mr. Henry Oscar Capt. Richard Cholmondeley	LIGHT IN HIS DARKNESS, A, drama, in two acts, by Clifford Rean. May 21.  Allan Wayne
Mr. Wilberforce Mr. Martin Sands Emile Carlo Carori Mr. Lionel d'Aragon Valentino Mr. Alan H. Leamy Lord Popplebury Mr. Arthur Walcot Marmaduke Mr. Fred Plinge Kitty Wilberforce Miss Muriel Reddal Marion Wiberforce Miss Muriel Reddal Marion Wiberforce Miss Mendie Grayson Mrs. Galpin Miss Phobe Hodgson Mrs. Trimmer Miss Mary Brough Sarah Miss Letty Strange Winter Miss Pinkerton Miss Dora le Grand —Devonshire Park, Eastbourne. LEND ME YOUR HUSBAND, comedy, in three acts, by Zoë Herbert (February 19, Pier Pavilion, Rhyl). May 21. Roy Wilmot Mr. Fred Bentley Abel Wise Mr. Billy Breton Mrs. Catterley Catlyne Miss Hiary Burleigh Lesbia Howard Miss Glory D. Quayle Jane Tookey Miss Helen Douglas Marcia Wilmot Miss Stella M. Ray Marcia Wilmot Miss Stella M. Ray	LIGHT THAT LEADS ME HOME, THE, drama, in eight scenes, by Gladys Hastings-Walton (December 26, 1906, Alhambra, Stourbridge). June 4.  Father Hymand
-Dalston.	26Winter Gardens, Bournemouth,

PLAYS OF THE YEAR. 111 LES IMMORTELLES, ballet-fantasia, by Erica Kathleen Beale. Produced at a matinee in aid of the British Red Cross and Order of St. John of Jerusalem. July 3.—Kingsway. LET NO MAN PUT ASUNDER, drama, Gladys Hastings-Walton (December 26, 1916, Hippodrome, Altrincham). November 26. Will Amery ......Mr. Jerrold Heather Jasper Thorndyke .....Mr. Walter Graham Lord Herbert Lemere -Royal, Woolwich. LIARS, THE, revival of Henry Arthur Jones's comedy (October 6, 1897, Criterion). Sep-tember 29. Last performance (the 29th), October 27. Col. Sir Christopher Deering Mr. C. Aubrey Smith Edward Falkner ... Mr. C. Aubrey Smith
Gilbert Nepean ... Mr. Langhorne Burton
Gilbert Nepean ... Mr. Sam Livesey
George Nepean ... Mr. G. Stephenson
Freddie Tatton ... Mr. J. Sebastian Smith
Archibald Coke ... Mr. Alfred Bishop
Waiter at the "Star and Garter"
... Mr. F. J. Thurstans
Taplin ... Mr. Keith Kenneth
Footman ... Mr. A. S. Barber
Lady Jessica Nepean ... Miss Mary O'Farrell A S. Barber ady Jessica Nepean ... Miss Mary O'Farrell

LITTLE MATCH GIRL, THE, musical play, presented by Captain Janssen. December 26.—Winter Gardens, Bournemouth,

LOST LEGACY, THE, play of Welsh domestic life, in one act, by the Rev. W. F. Phillips. December 5.

Gwen Hopkins Miss Gertrude Gilbert
Blodwen Miss Doris Lloyd
Tom Mr George Dewhurst
Newspaper Boy Mr James Beattie
Enid Owen Miss Eileen Thorndyke
Sanuel Hopkins Mr. Percy Foster
Hugh Morgan Mr. Bernard Copping
Ellas Thomas Mr. Rathmell Wilson
Ebenezer Pugh Mr. C. Haviland-Burke -Playhouse, Liverpool.

LOT 79, farce, in three acts, by Rida Johnson Young (produced in America under the title of "Buried Treasure," June 19, 1916, Apollo, Atlantic City; presented as "Cap-tain Kidd, Jun.," November 18, 1916, Cohan and Harris, New York). April 30.

Cohan and Harris, New York). April 30.
Andrew MacTavish Mr. O. B. Clarence
Pickford's Man Mr. Cecil Warwick
Mary MacTavish Miss Sybil Arundale
Jim Anderson Mr. Doneld Calthrop
George Brent Mr. Stephen T. Ewart
Marion Fenton Miss Margaret Shelley
William Carleton Mr. Frank Denton
Lemuel Bush Mr. Roy Byford
Susan Bush Miss Nellie Hodson
Samuel Dickins Mr. F. B. J. Sharp
Greyson Mr. Charles Macdona
Green Mr. Fred Bushey
Brown Mr. Joseph Boddy
Solomon Shears Mr. W. Besley-Beltran
John Long Pier, Eastbourne. -Pier, Eastbourne.

LOUISE, revival of Champentier's opera (originally produced February 2, 1900, Opéra Comique, Paris; June 18, 1909, Covent Garden) during Sir Thomas Beecham's season (given for the first time in English in London). January 22.—Aldwych.

LOVE AND Walk, musicar piece, in one act, by Roy Devereux and J. C. de Chassaigne, with muste by Jean Nouguès. March 5.

-Chelsea Palace.

LOVE FOR LOVE, revival of Congreve's comedy, in five acts (first produced at the New Theatre in Lincoln's Inn Fields in 1693 by the Stage Society). April 15.

-Aldwych.

LOVE LEVELS ALL RANKS, play, by W. V. Garrod (performed under the title of "Murder Will Out," for copyright purposes, October 1, 1909, Royal, Sunderland; publicly produced as "A Mother's Vengeance" December 16, 1912, Royal, Leigh). November 5.

Love Levels all Ranks (Cont.).

Love Levels all Ranks (Cont.).

Sir John Trevelyan Mr. Chas. A. Carlile Oscar Havilson Mr. Paul Lorrimore James Cartmell Mr. William H. Burton Harry Owsnitt Mr. Jack Goodyear P.C. Skinner Mr. Clarence Iblotson Anthony Fynne Mr. Laurie Stevenson David Hearne Mr. G. Heron John Moad Mr. W. Long Effle Havilson Miss Aiva Harvey Mrs Fynne Miss May Emery Dolly Nettle Miss Ada Frank Phyllis Trevelyan Miss Cipsie Earle —Palace. Battersea. -Palace, Battersea.

LOVEMAKING TO ORDER, farce, in one act, by Leslie Stiles. July 16.

Ben Causton Mr. Tim Riley
Raymond Glynne Mr. Hilliard Vox
Clarie Glynne Miss Mabel Tremlow

LOYALTY, play, in four acts, by Harold Owen. November 21. Last performance (the 20th), December 8.

20th), December 8.

Six Andrew Craig Mr. J. Fisher White Ernest Stutchbury Mr. Lennox Pawle Frank Aylett Mr. C. Aubrey Smith Mildmay Mr. F. Randle Ayrton Harry Craig Mr. Perceval Clark Sir John Scrunt, M.P. Mr. Alban Atwood Ephraim Borer Mr. Vinceut Sternroyd Albert Stapleton Dunt Mr. Sydney Paxton John Brown Mr. Sam Livesey David Macfarlame Mr. Mr. R. Morand Evan Williams Mr. George Bellamy Herr Pfahl Mr. Griffith Humphreys Gerald Wellcome Mr. Philip Anthony Anthea Craig Miss Vola Tree —St. James's. -St. James's.

LUOK OF WAR, play, by Gwen Jones. Presented by the Pioneer Players. May 13.

Amos Crispin ... Mr. C. Wordley Hulse
Ann Hemingway ... Miss Wish Wynne
Maud Hemingway ... Miss Fabia Drake
A Neighbour ... Miss Madaline Grande
George Hemingway ... Mr. A. S. Homewood
Victor Hemingway ... Miss Audrey Cameron -Kingsway

MAD EMPEROR, THE, burlesque. October 15.—The Metropolitan.

MAGGIE McFADDEN'S BREACH OF PRO-MISSE CASE, comedy, in two acts, by D. McLoughlin. December 10.—Empire, Bel-

MAGIC PIPE, THE, wordless play, in one act, by Jules Delacre, music by Dora Bright. June 26. Last performance (the 23rd), July

Pierrot M. Jules Delacre
The Chinese Student M. Fernand Léaue
Claudiue Miss Phyllis Pinson -Royalty

MAID OF FRANCE, THE, play, by Harold Brighouse. Played by Mile. Marguerite Scialtiel, Mr. Norman Page, Mr. A. Harding Steerman, and Mr. Henry Baynton. July 16.—Metropolitan.

MAID OF THE MIDNIGHT SUN, musical comedy, in two acts, book by Louis Casson and Herbert C. Sargent, lyrics by Louis Casson, music by Geoffrey Blackmore. December 24.

December 24.

Syar Lange Mr. Fred J. Little
Peter Peterson Mr. Fred Lyne
Erik Ohlsen Mr. Sam Lockridge
John Jenson Mr. Augustus Cramer
Emil Hals Mr. Charles Maverne
Thor Dahl Freddie Harrison
Guistaf Alken Mr. Billy Desmond
Mrs. Lange Miss Edith Cruickshanks
Gerda Miss Elien Norma
Mrs. Thoresen Miss Louie Arnold
Hilda Miss Kathleen Sinico
Sophie Miss Irene Vaughan
Carrol Miss Madge McCarthy
Kristine Miss Nelle Moore
Ulrica Neilson Miss May Shill
—Her Majesty's, Carlisle,

February 10.

Baldasarre Mr. Arthur Wontner
Tonio Mr. Lauri de Frece
General Malona Mr. Mark Lester
Beppo Mr. Thorpe Bates
Carlo Mr. Pop Cory
Andrea Mr. Noel Colne
Pietro Mr. Fred Vigay
Lieutenant Rugini Mr. Warwick Ward
Crumpet Mr. Leonard Russell
Mayor of Santo Mr. Edward Arundell
Teresa Miss José Collins
Vittoria Miss Mabel Sealby
Angela Miss Mabel Sealby
Angela Miss Marjorie Hune
Maria Miss Marjorie Hune
Marietta Miss Jean Stirling
Beppiria Miss Jean Stirling
Pepita Miss Doris Fresson
—Daly's
—Daly's

MAILADE EMAGINAIRE, LE, comedy, by Molière. Presented by the Theatre des Alliés. (Produced in America as "The Imaginary Invalid" at a series of matinees, Harris, New York, February 15.) Fobruary 24.—Court.

MAN FROM BLANKLEY'S, THE, revival of F. Anstey's comedy (April 25, 1901, Prince of Wales's) on the occasion of King George's Pension Fund matinée. December 14.

George's Fension fund mannee. Becomber 14.

Lord Strathpeffer ... Mr. Charles Hawtrey Mr. Montague Tidmarsh Mr. Wedon Grossmith Mr. Gabriel Gilwattle ... Mr. Frederick Volpe Mr. Toomer ... Mr. Nigel Playfair Mr. Jeremiah Ditchwater Mr. E. Holman Clark Mr. Nathaniel Bodfish ... Mr. H. B. Irving Mr. Poffley ... Mr. A. E. George Mrs. Montague Tidmarsh ... Miss Ellis Jeffreys Mrs. Gilwattle ... Miss Lottie Venne Mrs. Ditchwater ... Miss Mary Jerrold Mrs. Bodfish ... Miss Clare Greet Miss Bugle ... Miss Sydney Fairbrother Miss Cedila Flinders ... Miss Babs Farren Jane ... Miss Dabs Farren Jane ... Miss Mona Harrison Miss Marjory Seaton ... Miss Mona Harrison Miss Marjory Seaton ... Miss Majesty's ... His Majesty's ...

MAN WHO CAME BACK TO BLIGHTY, THE, "a pathetic story of to-day." November 19.—Imperial, Canning Town.

MAN WHO MARRIED A DUMB WIFE, THE, farce, by Anatole France, translated by Ashley Dukes (produced under the title of "The Comedy of the Man who Married a Dumb Wife" by the Stage Society, February 15, 1914, Haymarket). Presented by Mr. Charles B. Cochran in a quadruple bill. March 16. Last performance (the 35th), April 14.—Ambhassadors.

MAN WHO WENT ABROAD, THE, play, in three acts, by the authors of "The Man Who Stayed at Home." March 1. Last performance (the 28th), March 24.

performance (the 28th), March 24.

Lord Goring, P.C., M P. Mr. Kenneth Douglas Christopher Brent Mr. E. F. Mayeur A Clerk Mr. C. Barnard Moore John Preston, J.P. Mr. J. Edward Pearce Cosens Mr. H. R. Hignett Bernard Varey Mr. Eric Cowley William Meyer Mr. Eille Norwood Frederick Woolfe Mr. R. C. Harcourt Charles Schumacher Mr. Henry Wenman Erneat Hyman Mr. Frank E. Petley Heller Mr. Fred Morgan Inspector O'Reilly Mr. Caleb Porter Sergeant of Police Mr. Townsend Whitling Ani Kiraly' Miss Iris Hoey—Globe.

MANY WATERS, spectacle, invented, written, and produced by Albert Hengler. November 17.—Hengler's Circus, Glasgow. (Matinée.)

MARIE SEES IT THROUGH, play, in three acts, by Lieutenant R. Hope-Lumley. Produced by Mrs. R. Hope-Lumley and company in aid of the Tiverton hospital. January 9. (Title afterwards changed to "The Enemy Within.")

Professor Bolton. Lieut. A. D. Vigers Harris
Angela Miss Viva Hawkins
Charles Capt. E. B. Noyee
Mr. Harding Lieut. R. Hope Lumley
Inspectde Durrant Capt. H. Craigie Manders
Martin L. Sergt. W. Weisher
Marie de la Fosse Mrs. R. Hope-Lumley
——Electric, Tiverton.

MARRIAGE OF FIGARO, THE, revival of Mozart's opera (May 19, 1822, Lyceum) during Sir Thomas Beecham's season. July II.—Drury Lane.

MARRIAGE WILL NOT TAKE PLACE, THE, play, in one act, by Alfred Sutro. August 13.

Simon Free, K.C., M.P. . Mr. Sydney Valentine Sir Henry Parker, Bart . . Mr. Herbert Bunston Charlotte Bell (Charlie) . . . Miss Mary Clare Footmaid . . . . Miss Lesley Winter —London Coliseum.

MASTER WAYFARER, sketch, by J. E. Harold Terry, songs by Arthur Scott Craven, music by Howard Carr. Produced at the Belgian leed Cross (Ealing Depot) matinée. December 4.

The Maid Miss Elsie Stranack
The Man Mr. Alfred Paumier
The Villain Mr. Eric Cowley
The Wayfarer Mr. C. Hayden Coffin

- 114 MICHAEL, play, in three scenes, adapted from Toletoy's story "What Men Live By," by Miles Malleson. Produced at the annual matinée of the students of the Academy of Dramatic Art. April 3. Simon ..... Miss Phyllis Hiller Simon Miss Phyliis Hiller
Matryona Miss Joan Allen
Aniuska Miss Noreen Price
Michael Miss Gabrielle Clay
A Russian Noble Miss Kitty Penberthy
His Servant Miss Phyllis Fenton
A Woman Miss Molly Wood
Miss Molly Wood
Miss Ellen Bird
Miss Ellen Bird -St. James's. MIDDY V.C. COMES HOME, THE. (See "A Mother's Prayer.") MILLIONAIRE AND THE WOMAN, THE, melodrama, in four acts, by Charles Darrell (June 12, 1916, Happodrome, Batley). April 23.

Mr. Frederick W. Freeman Martha Noble Miss Nellie Waddington Jessie Mayfield Miss Nina Gerrard Disney Carstairs Mr. Juan d'Alberti Darville Mr. J. Sutton Pateman Albert Percy Wosterwick Mr. Owen Remonde Jane Ellen Hoyland Mrss Lillian Bales Anatole, Duke de Granmont Mr. William Burgess Eclaire de Granmont Miss Florence Hamilton —Royal, Stratford

-Royal, Stratford.

MIQUETTE ET SA MERE, comedy, by G. A. de Caillavet and Robert de Flers (November 2, 1906, Variétés, Paris; English version as "Miquette," by Cosmo Gordon Lennox, October 26, 1907, Duke of York's).

Presented by the Théâtre des Allies. March 13.—Court.

MIRROIR, THE, play, in one act, by Horace Annesley Vachell. Produced at the matinee in aid of funds for the of a motor ambulance for soldiers at the Metropolitan Hospital. June 26.

Lord Rochford Mr. Henry Daniell George Rochford Mr. Sam Sothern Joan Rochford Miss Marie Löhr -Haymarket.

MIRTH AND MELODY, American musical bur-lesque, in three scenes, by Bob Roberts, music by W. Vere Harker. Principal artists. Mr. Billy Howard, Mr. George Gee, Mr. Frank Liliput, Miss Queenie Young, Miss Joyce May. June 25.—Hippo-drome, Balham.

MISCHIEVOUS MIMI, dance scena, by Mile. Leoffeler. October 1.

Mimi Miss Vera Clark
Fanchette Miss Dorothy Cottesmore
Jules Mr. Frank Morris
Le Marquis de Quelquechose

Mr. James Harcourt -Victoria Palace.

MISFORTUNES OF FINEGAN, THE, comedy sketch. August 20.—Empire, Dublin.

MISSING THE TIDE, play, in one act, by Alfred Turner. August 6.—Opera House, Leicester.

MOLLUSC, THE, revival of play by Hubert Henry Davies (October 16, 1907, Criterion) at a matinee organised by Lady Wyndham in aid of the Eccentric Club Hostels for Limbless Sailors and Soldiers. July 24.— Criterion.

MONEY AND MISERY, comedy sketch, by Ernie Lotinga and Albert E. Ellis. March

Ebenezer Watkins Mr. Fred Luck
Tommy Broke Mr. Reg. Trower
Martha Broke Miss Marnado
Bill Broke Mr. Charles Goff
—Alexandra, Stoke Newington.

MONSIEUR BEAUCAIRE, revival of Booth
Tarkington and E. G. Sutherland's play
(October 6, 1902, Shakespeare, Liverpool;
October 25, 1902, Comedy) by Miss Marie
Slade's company of woman players. July
13.—St. James's (matinée).

MONTY'S FLAPPER, farce, in three acts, by Walter W. Ellis (January 29, Palace Pier, Brighton). February 7. Last performance (the 50th) March 17.

(the 50th) March 17.

Hon. Montague Fenniker Mr. Frank Denton
Kenneth Brooke Mr. Reginald Fry
Major Howard Plunkett Mr. E. Dagnall
Vernon Lister Mr. Arthur Burne
Tom Broughton Mr. Sam Lysons
Dick Broughton Mr. Frn Shott
Mrs. Delaport Miss Mary Brough
Babs Delaport Miss Margaret Swallow
Mrs. Gregory Miss Elsie Craig
Tressie Shuttleworth Miss Margaret Shelley
—Apollo.

MOONSHINE and SHADOWS, mélange of mirth and music, in two scenes, by J. D. Wheeler and Fred Moule, music by Francis

Wheeler and Fred Molle, music by Francis
Adair and Uglenico Coppo. July 2.

Jack Briton Mr. A. Ashley Vaughan
Jane Miss Madeline Hope
Ni-ce-sa Miss Lorna Hope
Jimmie Mr. Jay Jaymes
—Palace, Battersea.

—Palace, Battersea.

MOTHER, BUT NOT A WIFE, A, drama, in nine acenes, by Maud Catling. June 18.

The Rev. Robert Dale ... Mr. Chas. H. Lester Dr. Simon Chance ... Mr. Cecil Grey Wm. Heckle ... Mr. J. Edmund Wildash George Redman ... Mr. Kenneth Black, jun, Peter Ponkey ... Mr. Herbert Goddard Bill Adams ... Mr. Frank Copeland Sarah Ponkey ... Miss Nancy Heathcote Mrs. Grant ... Miss Nellie Sinclair Isabel Chance ... Miss Kuthie Copeland Mrs. Bullseye ... Miss Florence M. Daly Mary Grant ... Miss Ann Welfit ... — Hippodrome, Stoke-on-Trent. MOTHER'S PRAYER, A, drama, in four acts.

——Hippourome, Stoke-on-Trent.

MOTHER'S PRAYER, A, drama, in four acts,
by Eva Elwes (Recember 26, 1916, Marina,
Lowestoft). January 8. (Title afterwards
changed to "The Middy V.C. Comes
Home.")

Home.")

Sir Thomas Warner ... Mr. T. Edward Ward Capt. Benjamin Oake, R.N... Mr. Charles March Midshipman James Medway ... Mr. Theo Hook Dan Medway ... Mr. Stanley Villiers Bill Breezley, A.B. ... Mr. Harry Tilbury Marine ... Mr. William Shepherd Footman ... Mr. William Shepherd Footman ... Mr. William Shepherd Flossie Oake ... Miss Cissie Cleveland Flossie Oake ... Miss Dorothy Grafton Lady Millicent Warner ... Miss Madge Trevelyan Mrs. Mary Medway ... Miss Cissie S. Eimo ... Royal, Stratford. -Royal, Stratford.

MOUSE IN THE LARDER, THE, comedy, in four acts, by Arthur T. Colman. June 11.

Juhan Trent Miss Stanley Drewitt Gertrude Morrison Miss Evelyn Walsh Half Flossie Miss Peggie Andrews

Joyce Forsdyke Miss Marie Royter George Forsdyke Mr. William Daunt Vincent Dallas Mr. Percy Forster Marion Grey Miss Phyllis Monris Parsons Miss A. C. Tor Brownlow Miss A. C. Tor —Galety, Manchester.

PLAYS OF I	ľ
MR. LIVERMORE'S DREAM, a "lesson in thrift," in one scene, by Sir Arthur Pinero. January 15.	
Harvey Livermore Mr. C. M Lowne Bessie Miss Lilian Braithwaite Cecil Miss Cherry Carver Norah Miss Margaret Mortimer Dr. Appleton Mr. Norman Forbes Kate Miss Ilma Barnes —London Coliseum.	
MR. MAYFAIR, musical comedy, in three scenes, by Wal Pink and Herbert Darnley (September 10, Leamington Spa). October 15.	
Lord Robert and The Hon. John Mr. Herbert Gillon, alfas Mr. Maygair. Darnley Lady Barbara Miss Violet Parry Mrs. Mayfair Miss Vyn Blundell Mr. Bonser Mr. J. Spry-Palmer The Hon. Emma Winterby Miss Lina Hicks Timson Mr. Dan Leno, jun. Lord Winterby Mr. Basil Hambury Babette Mile. Iris De Villiers —Hippodrome, Willesden.	
MRS. EBB'S FIRST FLOOR, sketch, by Percival Sykes. November 19.	
Toskty Miss Violet Lewis Susell Miss Jennie Hill Mrs. Ebb Miss Dorothy Taylor Vocalist Mr. H. Ivan Note Strummer Mr. T. Wolsey Jean Mr. Percy Murray —Hippodrome, Willesden.	
MRS. POMEROY'S REPUTATION, comedy, in three acts, by Horace Annesley Vachell and Thomas Cobb (presented for the first time in Central London; originally produced October 13, 1916, Royal, Bradford; April 9, King's, Hammersmith). July 4. Last performance (the 86th) September 15.	
Sir Granville Pomeroy Mr. C. M. Lowne Vincent Dampier Mr. Frank Esmond. Maurice Randall Mr. Edward Bonfield. Tony Pomeroy Master Roy Lennol. Dr. Bateman Mr. Clifford Heatherley. Meadows Mr. Grahame Herington. Lettice Miss Lettice Fairfax. Dowager Lady Pomeroy Miss Kate Phillips. Georgina Miss Violet Vanbrugh. Elizabeth Miss Lois Heatherley. Mrs. Meadows Miss Constance Groves. Mrs. Marsh Miss Gwynne Herbert. —Queen's.	
MUCH ADO ABOUT NOTHING, revival of Shakespeare's play by the late Mr. R. Flanagan. February 19.	
Flanagan. February 19.  Don Pedro Mr. Lincoln Calthorpe Don John Mr Rathmell Wilson Claudio Mr. Charles Stirling Benedick Mr. Norman Partriège Leonato Mr. Charles March Antonio Mr. Edward Benson Borachio Mr. J. E. Chadfield Conrade Mr. Alfred Hilliard Friar Francis Mr. E. Shiel-Porter Messenger Mr. E. Shiel-Porter Messenger Mr. William Calveit Verges Mr. Victor Mason Seacole Mr. T. W. Lawrence Sexton Mr. J. P. Harvey Balthasar Mr. Brookfield A Boy Miss Amy Blandy Beatrice Miss Marie Wilson Hero Miss Ethel Norbury	
Dorberry M. William Calvert Verges Mr. Victor Mason Seacole Mr. T. W. Lawrence Sexton Mr. J. P. Harvey Baltbasar Mr. Brookfield	
Beatrice	

Margaret ............Miss Marion Dawson

-New Queen's, Manchester.

MUDDLES, comedy, in four acts, by Arthur M. Dale (produced under the title of "The Muddler," November 20, 1916, Royal, Brighton). Presented at a matinée in aid of the Theatrical Ladies' Guild April 24. of the Theatrical Ladies' Guild April 24.

Mrs. Raymond Miss Dora Gregory
Stott Mr. Sydney Paxton
Esmé Miss Marie Blanche
Charles Mr. Henry Daniell
Rev. Edward Freeling Mr. Charles Windermere
Tony Waite Mr. Tom Mowbray
Juliana Miss Frances Wetherall
Mary Miss Clare Manifield
Sir William Vernon Mr. Fewlass Llewellyn
Lancelot Turner Mr. Leyton Cancellor
The Archdeacon Mr. W. E. Langley
Blake Mr. H. Harmer
Mr. Travers Mr. C. B. Keston
Mr. Simcox Mr. Claud Vernon
—Queen's. MY AMERICA, character sketch of rural Irish life, in one scene, by George A. Bir-mingham. Produced by the Dublin Repertory Company. October 8. Mrs. Heraty ...... Miss Cathleen O'Neill Bridgy Miss Peggy O'Rorke
Peter Mr. Bryan Herbert
Molly Miss Flora McDonnell -London Coliseum, MY BONNIE JEAN, romantic play of Scot-tish life, in three acts, by A. Patrick Wilson. October 1. Wilson. October 1.

Samuel Lindsay Mr. Fred C. Webster
Mary Lindsay Miss Mary Florence
Jeanie Lindsay Miss May Moftat
Jamie Hamilton Mr. James Wade
Robin Gray Mr. John Davidson
Duncan Gray Mr. Edward Chester
Anne Dalrymple Miss Vi Moffat
Tibby Waugh Miss Emily Seabright
Lizzie Burns Mr. Florence Thom
Tammas Paterson Mr. Neil McNeil -Winter Gardens, New Brighton. MY HAT, farcical comedy, Fred Bentley. July 16. farcical comedy, in three acts, by James Chasemore Mr. Fred Bentley
Charles U. Chasemore Mr. Raymond
Tom Fairfield Mr. Charles Starver
Evelyn Chasemore Miss Glory D. Quayle
Mrs. Blankhurst Miss Octavia de Noel
Amelia Bliss Miss Helen Douglas
Florence Raymond Miss Vera Grey
Fin Delarey Miss Stella E. Ray -Royal, Canterbury. MY HOME IN KENTUCKY, play, in eleven scenes, by Mrs. F. G. Kimberley (April 9, Bordesley Parace, Birmingham). June 11.

Frank Risdon Mr. Harold Lyndon
Tommy Clark Miss Marie Stevenson
Hugh Hobson Mr. Phil Harper
Jack Weathers Mr. Sidney Tilbury
Archibald Mr. James Bonny
George Clark Mr. Gerald Hall
Jackson Mr. Tom Barker
Mrs. Clark Miss Evelyn Robson
Hilda Hobson Miss Beatrice Anderson
Nora Clark Miss Evelyn Robson
Lilian Primrose Miss Edie Macklin (Mrs.
Harry Lyndon)
—Royal Woolwich. 11. -Royal, Woolwich. MY 80N 8AMMY, musical absurdity, by Ernest Dottridge and Arthur White, lyrics and music by Ernest Longstaffe (February

26, Palace, Oldham). June 11.

Tips ...... Mr. Tom Victor Frank Ashworth ...... Mr. Frank Slater

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116	THE STAGE	YEAR BOOK.
Comque), book a Mackay, music by ber 8. Flo Neville Kate Earl Amy Loveboy A Mrs. Loveboy A Rose Bombard Suzette Charles Vivian Major Bombard Tom Noel Robert Charles Vivian, jun. Cæsar Montague, Esq.,	Miss Lucy Murray Mr. Arthur White Miss Dolly Dubois Miss Aimee Stewart Mr. W. 'Laylor —Middlesex. P., musical version of relt 16, 1897, Opera nd lyrics by Fenton Jacques Henri. Octo- Miss Violet Fields Miss Evelyn Griffith liss Marjorie Harwood iss Margherita Gordon Miss Gladys Carson Miss Gladys Carson Miss Gladys Carson Miss Gladys Carson Mis Rita Gerald Mr. Harold Anstruther Mr. Thomas Williams Mr. Harry Harmer Mr. James Lilliput Baby Three Months Old J.P. Mr. John le Hay —Empire, Southend, ch, by Sam Springson.	NO SERVANTS, trude Jenning in aid of the stables' Motor 17.—Prince's.  NOSEY KNOWS George Hughe duced by Fre Mr. George H. Miss Winnie C. Miss Ethel A. Hugh Webb, M. Farnley, Mr. Ellis, Mr. Bill October 8.—B.  OCEAN WAVES, ville, Wal Pin by F. W. C. Smithson. P. Coote, Miss Edwards, Mr. Stevens, Miss Lesite, Mr. Bill December 8.—  OFF-CHANCE, TI R. C. Carton formance (the Duke of Burcheste
Septmber 24.—Empi NA-POO, comedy, in on Taylor May 28		Lord Cardonnell Sir George Rains

Paylor. May 28.

-South London. NATURE'S CALL, "problem" play, in one scene, by W. B. Forster-Bovill and the Rev. A. J. Waldron. January 22.

-Victoria Palace.

NIGHT AT AN INN, A, play, in one act, by Lord Dunsany (produced in America by the Neighbourhood Players, April 23, 1916, Neighbourhood Playhous, New York).
Presented at a matince in aid of the British Women's Hospital Appeal for the Nation's Fund for Nurses. November 6.

A. Scott Fortescue Mr. H. Lane Bayliff William Jones Mr. Gordon Bailey Albert Thomas Mr. P. Edward Ruston Jacob Smith Mr. O. B. Clarence First Priest of the Klesh Mr. A. Lubimoff Second Priest of the Klesh Second Priest of the Klesh

Third Priest of the Klesh ... Mr. Henry Miller Klesh ... Mr. Stanley Turnbull -Palace

NIGHT OF HARMONY, A, musical comedy revue, in five scenes. Principal artists, Mr. Frank Chapman, Mr. George Perry, Miss Violet Courtney, Mr. Harold Houston, the Sisters Lilian, the Misses Trixie and Emmie Schofield. March 12.—Hippodrome, Rotherhithe.

NIGHTLIGHTS, revue, in four scenes, by John Warr, produced by Fred Farren (March 12, Hippodrome, Margate). Principal artists, Mr. Billy Caryll, Mr. Jack Stirling, Miss Nita Jarche, Miss Jean McBride, Miss Gwen Coates, Mr. Syd Godfrey. May 7.—Hippodrome, Balham.

comedy, in one act, by Ger Produced at the matinée Metropolitan Special Con-Ambulances Fund. April

s, sketch, by Fred Karno, es, and John Gerant, proelector, Miss Dorothy Frestick, Collins, Mr. Charles Hammell, arden, Mr. Jack Mann, Mr. Miss Joan Hestor, Mr. George Norman Carn, Miss Marie lly Jeffries, Miss Nelle Hilly Jeffries, Miss Nelle Hilly Jeffries, Miss Nelle Hilly Jeffries, Miss Nelle Hilly Jeffries, Miss Nelle Hills Hills Hill ly Jeffries, Miss Nellie Hill. edford.

, revue, by Albert de Cournk, and H. C. Sargent, music Chappelle, staged by Frank Principal artists, Mr. Bert Jennie Hartley, Mr. Fred r. Joe Spree, Miss Benily Se Elsa Trepass, Miss Doris illy Leon, Mr. George Spelvin.—Empire Palace, Edinburgh.

HE, comedy, in four acts, by n. September 19. Last per-e 43rd) October 27.

Duke of Burchester ... Mr. Percy Hutchison
Lord Cardonnell ... Mr. Stanley Turnbull
Str George Rainsford, Bart, M.P.

Gornelius Jeffcott Bayne ... Mr. J. H. Barnes
Cornelius Jeffcott Bayne ... Mr. Paul Arthur
Major Bagleigh ... Mr. Lyston Lyle
Mr. Brunson ... Mr. Arthur Cullin
Deade ... Mr. Edward Nimmo
Meecher ... Mr. F. G. Thurstans
Lethbridge ... Mr. Keith Kenneth
Duchess of Burchester ... Miss Mary Glynne
Lady Rainsford ... Miss Mary Glynne
Lady Rainsford ... Miss Mary Warley
Madame Maria de Blanca
... Miss Katherine Carew
Miss Katherine Carew

Mrs. Meecher Miss Katherine Carew
Mrs. Meecher Miss Alice Mansfield
Watson Miss Violet Harley
Lady Cardonnell Miss Compton

OH! LAWSEY ME, farce, by Thomas King Moylan. May 7.—Empire, Dublin.

D LADY SHOWS HER MEDALS, THE, play, in three scenes, by J. M. Barrie. April 7. Last performance (the 67th) June 2. (Presented for the first time on the Variety Stage November 26.—London Coliseum.

Private Dowey Mr. G. H. Mulcaster
Mr. Wilkinson Mr. Edgar G. Wood
Mrs. Dowey Miss Jean Cadell
The Chorus Mss Pollie Emery
Miss Clare Greet

ON THE ROCKS, farcical comedy, by Forbes Dawson. October 11.

-New.

Dawson. October 11.

Tom Laneing Mr. William Ralston Captain Bullock Mr. Leonard Tremayne Mr. Hastings Mr. J. C. Piddock Lord Portdawn Mr. Fred Wallace Mr. Cauton Mr. Ernest Selig Rev. M. Jacques Mr. Harry Cano Sedgey Mr. Ernest Heathcote Higgins Mr Matbland Marler Clough Mr. J. Macmanus Callow Mr. Jack Morris Shout Mr. J. R. Blay Skinner, sen. Mr. James Carrall Skinner, jun. Mr. J. W. Nowman Mr. Black Mr. Napler Barry Johnson Mr. Tom Davies Peacock Mr. James Mason

PLAYS OF
On the Packs (Cont.)
On the Rocks (Cont.).  Mr. Bolton Mr. Robert Marshall Mrs. Hastings Miss Ella Anderson Polly Hastings. Miss Phyllis Beadon Miss Jacques Miss Olga Lowis Ethel Miss Lena Burstow Violet Lancing Miss Georgina Wynter —Royal, Plymouth.
Captain Desmond Coke. October 11. Last performance (the 18th) October 27. Lord Fenton Mr. Stephen T. Ewart Victor Keitley Mr. Cowley Wright Caleb Venn Mr. A. V. Bramble Ernest Rivers Mr. Philip Anthony Arthur Robson Mr. Eric Howard Mr. Parkins Mr. Edward Sproston Restaurant Proprietor Mr. F. J. Arlton Edonard Mr. F. Léane Charles M. J. Gallardi A Policeman Mr. John F. Traynor A Taxi Driver Mr. Harrison Beale
Miss Phelps Miss Olive Richardson Miss Phelps Miss Joyce Carey Lady Fenton Miss Lillah McCarthy —Kingsway.
OPKINS ON FATIGUE, sketch, by Fred Rome (May 7, Palace, Bath). Played by Mr. Billy Danvers, Miss Winifred Roma, and company. June 11.—Middlesex. ORDERS IS ORDERS, comedy sketch, by Sergeant Tom Elliot. November.—St.
OTHER BING BOYS, THE, second edition of "The Bing Boys are Here" (April 19, 1916, Alhambra), by George Grossmith and Fred Thompson, with music by Nat D. Ayer, lyrics by Clifford Grey, additional dialogue by Gus Sohlke and Lee Colmer. Principal artists; Mr. Augustus Yorke, Mr. Robert Leonard, Miss Ella Retford. Mr. Fred Whittaker, Mr. Douglas MacLaren, Miss Kathleen Starling, Miss Nancy Buckland, Miss Margaret Stuart, Mr. Hal Bert, Les Trombetta, Lydia and Francis, the Four Vagabonds, the Gresham Singers, Mr. Pip Powell, Mr. John East, Miss Diana Durand, Miss Kathleen Boutall, Miss May Davis, Mr. Richard Webb, Miss Vera Doree, Mr. Peter Wiser. March 8.—
OTHER MR. SMITH, THE, farcical comedy, by J. H. Darnley. June 25.  Rev. John Smith Mr. Mark Paton John Smith Mr. Charles Windermere Dick Desmond Mr. Charles Windermere Col. Duncan Smith Mr. C. B. Keston Mr. Duffell Mr. W. E. Langley Mabel Miss Vera Brugges Norah Miss Pauline Hugen Mrs. Ponting Miss Mabel Rees —Euston.  OUR ADOPTED DAUGHTER, episode, by Harry Rogers. January 8.—Olympia,
Shoreditch.

On the Rocks (Cont.).	OVER THE TOP. October 1.—Blackpool.
Mr. Belton Mr. Robert Marshall Mrs. Hastings Miss Ella Anderson Polly Hustings Miss Phyllis Beadon Miss Jacobs Miss Phyllis Beadon Miss Jacobs Miss Phyllis Beadon	OVERTONES, play, in one act, by Alice Ger- stenberg (produced in America, November 8, 1915, Bandbox, New York). November 12.
Mr. Bolton Mr. Robert Marshall Mrs. Hastings Miss Ella Anderson Polly Hastings. Miss Phyllis Beadon Miss Jacques Miss Olga Lowis Ethel Miss Lena Burstow Violet Lancing Miss Georgina Wynter—Royal, Plymouth.	Harriett (A Cultured Woman) Mrs. Langtry Hetty (Her Primitive Self) Miss Fay Temple Margaret (A Cultured Woman)
ONE HOUR OF LIFE, play, in three acts, by Captain Desmond Coke. October 11. Last performance (the 18th) October 27.	Miss Georgina Wynter Maggie (Her Primitive Self). Miss Lilian Warde —London Coliseum.
Lord Fenton Mr. Stephen T. Ewart Victor Keitley Mr. Cowley Wright Caleb Venn Mr. A. V. Bramble Ernest Rivers Mr. Philip Anthony Arthur Robson Mr. Eric Howard Mr. Parkins Mr. Edward Spronton	PACIFISTS, THE, a parable in a farce; in three acts, by Henry Arthur Jones (August 27, Opera House, Southport). September 4. Last performance (the 12th) September 14.
ONE HOUR OF LIFE, play, in three acts, by Captain Desmond Coke. October 11. Last performance (the 18th) October 27. Lord Fenton Mr. Stephen T. Ewart Victor Keitley Mr. Cowley Wright Caleb Venn Mr. A V. Bramble Ernest Rivers Mr. Phillip Anthony Arthur Robson Mr. Erie Howard Mr. Parkins Mr. Edward Sproston Restaurant Proprietor Mr. F. J. Arlton Edouard M. F. Léane Charles M. J. Gallardi A Policeman Mr. John F. Traynor A Taxi Driver Mr. Harrison Beale Myers Mr. Albert Sims Attendant at Restaurant	Peebody Mr. J. Sebastian Smith Beleher Mr. Charles Glenney Weech Mr. Lennox Pawle Fergusson Mr. Sam Livesey Mockitt Mr. John M. East The Red-Haired Shopman
Miss Phelps Miss Joyce Carey Lady Fenton Miss Lillah McCarthy	Penelope
OPKINS ON FATIGUE, sketch, by Fred Rome (May 7, Palace, Bath). Played by Mr. Billy Danvers, Miss Winifred Roma, and company. June 11.—Middlesex.	PAGEANT OF THE SOUTHERN CROSS, THE, by Henrietta Leslie, music by Elsie Hall. Produced at a matinée in aid of the funds of the Anzac Club and Buffet. October 19.—Victoria Palace.
Sergeant Tom Elliot. November.—St.	PAIR, A, play, in one act, by "Henry Seton" and Randal Roberts. Presented at the matinée organised by Lady Tenterden and Miss Esmé Beringer in aid of the Officers' Families Fund. May 15
OTHER BING BOYS, THE, second edition of "The Bing Boys are Here" (April 19, 1916, Alhambra), by George Grossmith and Fred Thempson, by George Grossmith and	Miss Esmé Beringer in aid of the Officers' Families Fund. May 15. Gilbert Forrester Mr. Stanley Logan
Ayer, lyrics by Clifford Grey, additional dialogue by Gus Sohlke and Lee Colmer. Principal artists, Mr. Augustus Yorke, Mr. Robert Leonard, Miss Ella Retford, Mr.	Gilbert Forrester Mr. Stanley Logan Elizabeth Forrester Miss Esmé Beringer Bassett Mr. Lennox Pawle Mills Miss Drusilla Wills —Ambassadors'.
Fred Whittaker, Mr. Douglas MacLaren, Miss Kathleen Starling, Miss Nancy Buck- land, Miss Margaret Stuart, Mr. Hal Bert, Lea Trombatta Lydia and Evacit the	PAIR OF SPECTACLES, A, revival of Sydney Grundy's play (February 22, 1890, Garrick) at a matinee given during "Navy Week." July 23.—Haymarket (1).
Albans.  OTHER BING BOYS, THE, second edition of "The Bing Boys are Here" (April 19, 1916, Alhambra), by George Grossmith and Fred Thompson, with music by Nat D. Ayer, lyries by Clifford Grey, additional dividege by Gus Sohlke and Lee Colmer. Principal artists, Mr. Augustus Yorke, Mr. Robert Leonard, Miss Ella Retford. Mr. Fred Whittaker, Mr. Douglas MacLaren, Miss Kathleen Starling, Miss Nancy Buckland, Miss Margaret Stuart, Mr. Hal Bert, Lee Trombetta, Lydia and Francis, the Four Vagabonds, the Gresham Singers, Mr. Pip Powell, Mr. John East, Miss Diana Durand, Miss Kathleen Boutall, Miss May Davis, Mr. Richard Webb, Miss Vera Doree, Mr. Peter Wiser. March 8.—London Opera House.	Mr. Gerald du Maurier, with Sir John Hare in his original part of Benjamin Goldfinch, September 1 Wyndberg
Doree, Mr. Peter Wiser. March 8.— London Opera House.  OTHER MR. SMITH, THE, farcical comedy,	by Arthur Winperis and Frederic Norton,
OTHER MR. SMITH, THE, farcical comedy, by J. H. Darnley. June 25.  Rev. John Smith Mr. Mark Paton John Smith Mr. Charles Windermere Dick Desmond Mr. C. B. Keston Mr. Duncan Smith Mr. C. B. Keston Mr. Duffell Mr. W. E. Langley Mabel Miss Vera Bruges Norah Miss Pauline Hugen Mrs. Ponting Miss Mabel Rees Mrs. Ponting Miss Mabel Rees —Euston.	December 10. Guy Tremayne Mr. Owen Nares Hughie Hickling Mr. Clifford Cobbe Sir Rupert Tremayne Mr. Spencer Trevor Le Comte de Dives Mr. Dare Phillips Huggins Mr. Arthur Chesney A Foreman Mr. Arthur Chesney A Foreman Mr. Frank Fort A Courier M Jean Maréchal M. Duval M. Fernard Léane A French Chef Mr. Iago Lewys Toby Woodhouse Mr. G. P. Hunt'ev Kitty O'Malley Miss Mary O'Farrell Tillie Wynne Miss Bertie Adams Angela Vining Miss Gertrude Glynn A Charlady Miss Lina Hicks Pamela Durham Miss Lily Eligis Pamela Durham Miss Lily Eligis P-Palace
Mr. Duffell Mr. W. E. Langley Mabel Miss Vera Bridges Norah Miss Pauline Hugen Mrs. Ponting Miss Mabel Rees —Euston.	Huggins Mr. Arthur Chesney A Foreman Mr. Frank Fort A Courier M Jean Maréchal M. Daval M. Fernand Léane
OUR ADOPTED DAUGHTER, episode, by Harry, Rogers, January 8.—Olympia, Shoreditch.	Toby Woodhouse Mr. G.P. Huntey Kitty O'Malley Miss Mary O'Farrell Tillie Wynne Miss Bertie Adams Angela Vining Miss Gertinda Glynn
OUTORY, THE, comedy, in three acts, by Henry James. Produced by the Stage Society. July 1. Banks	A Charlady Miss Lina Hicks Pamela Durham Miss Lily ElsiePalace.
Society July 1.  Banks Mr. Albert Sims Lord John Mr. Ernest Bodkin Lady Sandgate Miss Katherine Pole Mr. Breckenridge Bender Mr. E. J. Caldwell Lady Grace Miss Ellen O'Malley Hugh Crimble Mr. William Armstrong The Earl of Theign, K.G. Mr. Albert E. Raynor Gotch Mr. Orlando Barnett —Savoy	PARISIENNE, LA, comedy, by Henry Becque, presented by the French Players. March 4.—Garrick.
Hugh Crimble Mr. William Armstrong The Earl of Theign, K.G. Mr. Albert E. Raynor Gotch Mr. Orlando Barnett —Savoy.	PARKER'S APPEAL, farcical comedy sketch, in three scenes, by Charles Austin Played by Charles Austin and company. October 15.—Surrey.

OVER THE TOP. October 1.-Blackpool.

PARNELLITE, THE, play, in three acts, by Seumas O'Kelly. September 24.

Stephen O'Moore Mr. Fred O'Donovan
Gerald O'Moore Mr. Arthur Shields
Lila O'Moore Miss Maureen Delany
Father Hugh Barret Mr. Peter Nolan
Ellen Barret Miss Irene Kelly
Major Heatherley Mr. Eric Gcrman
Mr. Oliver Mr. Louis O'Connor
Mr. Murtagh Mr. Fred Harford
—Abbey, Dublin.

PARTITION, play, in one act, by D. C. Maher (November 15; 1916, Abbey, Dublin). August 13.—London Coliseum.

PARTNERSHIP, light comedy, in three acts, by Elizabeth Baker. Produced by the London Repertory Theatre. March 5.

London Repertory Theatre. March 5.

Miss Blagg Miss Agnes Thomas
Miss Tracey Miss Dorothy Holmes Gore
Lady Smith Carr Smith Miss Dulce Musgrave
Kate Rolling Miss Laura Cowie
Webber Mr. Ronald Colman
Goodrich Mr. Mr. Mise Playfair
Maisie Glow Mrs. Alix Grein
George Pillatt Mr. Dawson Milward
Lawrence Fawcett Mr. Richard Lambart
Elliman Mr. F. W. Woodward
—Court.

PASS ON, PLEASE, revue, in three scenes (March 12, Palace, Maidstone). Principal artists, Mr. Charles Gladwell, Mr. Leslie Rome, Mr. Dan Harley, Mr. Bob Lyons, Mr. Dan Lyons, Miss Nellie Elmore, Miss Nan Chester, and the Four Mimosa Maids. April 16.—Bedford, Camden Town.

April 16.—Bedford, Camden Town.

PASSING OF THE THIRD FLOOR BACK.

THE, revival of Jerome K. Jerome's play

(August 17, 1908, Opera House, Harrogate;

September 1, 1908, St. James's) at the
matine in aid of the Scottish Women's

Hospitals Abroad. March 23.—London

Coliseum. (Also played for a special three
weeks' season at the Playhouse, commencing on April 9, by Sir Johnston Forbes

Robertson and company, when the proceeds were handed to the Scottish

Women's Hospitals Fund.) Transferred to
the Queen's April 30. Last performance
(the 88th) June 23.

PATSY CANN, play, in one act, by D. C. Maher. July 16.—Queen's, Dublin.

PENNY WISE, farcical comedy of Lancashire life, by Mary Stafford Smith, from the story told by Leslie Vyner (produced as "Dying to Live," July 13, 1914, King's Hall, Ilkley). May 26 (matinée). Last performance (the 38th) June 23.

PERIL OF SHEILA, THE, Irish drama, by
Victor O'D. Power. November 19.
Timothy Casey Mr. Russell Bogue
Nora Burke Miss Nana Davey
Andy Sullivan Mr. Chalmers Mackey
Sheila O'Mahony Miss Maud Lillian
Cormac O'Mahony Mr. Tudor Williams
Equire O'Mahony Mr. E. C. Linden
Miss Fanny O'Mahony Miss Jeanette Lyons

Peril of Sheila, The (Cont.).

Donagha Dhuv Mr. St. John Stuart
Margaret Mrs. Chalmers Mackey
Dave Mr. Jack Power
Jacky Mr. Joseph Healy
Maurice John Desmond Mr. Leonard Tierney
—Royal Coatbridge
—Royal Coatbridge

PETER PAN, revival of Sir James Barrie's play (December 27, 1904, Duke of York's) by Mr. Dion Boucicault). December 24.—New (matinée).

PETITE CHOCOLATIERE, LA, comedy, by Paul Gavault (produced as "Tantalising Tommy" at the Playhouse, February 15, 1910), presented at the opening performance of Le Théâtre des Alliés (matinée). February 22.—Court.

PETTICOATS, comedy, in three acts, by H. F. Maltby. March 10. Last performance (the 9th) March 17.

(the 9th) March 17.

Liz Miss Louie Tinsley
Mella Miss Frances Wetherall
Clara Miss Pollie Emery
Mrs. Fletcher Miss Millie Hylton
Smith Miss Elspeth Dudgeon
Robertson Miss Phyllis Desmond
Telephone Girl Miss Phyllis Desmond
Telephone Girl Miss Cherry Muir
Dr. Ethel Howell, M.D. Miss Audrey Ford
Miss Frances Brown Miss Marga la Rubia
The Rev. Iris Colt, M.A. Miss Dora Gregory
Winifred Miss Kitty Crichton
Irene Miss Gwladys Gaynor
Captain Randell Miss Gwladys Gaynor
Captain Randell Miss Violet Cameron
lat Charwoman Miss Esme Hubbard
2nd Charwoman Miss Esme Hubbard
2nd Charwoman Miss Esme Hubbard
2nd Charwoman Miss Bora Levis
Lydia Jones, P.C. Miss Elaine Sleddall
The Foreign Lady Miss Hope L'Estrange
—Garrick,

PHILOSOPHER OF BUTTERBIGGENS, THE, revival of Harold Chapin's comedy (December 14, 1915, Queen's) by the Stage Society. December 16.—Court.

PHYSICAL CULTURE, musical comedy, in one act, by Leedham Bantock and Harold Simpson, music by Patrick Thayer (April 23, Hippodrome, Southend). April 30. (Title afterwards changed to "Frills and Drills.")

Drills.")

Lady Lofty Miss Nellie Dade
Christine Miss Nora O'Malley
Violet Miss Betty Howes
Isabel Miss Nora Neville
Imegene Miss Lorna Della
Lord Lofty Mr. Laurence Caird
The Hon. Freddy Mr. Charles Crawford
Stopski Mr. George Gregory

PICTURE GIRL, THE, musical comedy revue, in two acts and six scenes, by George Bee and W. Bellamy, music by Burton Manning, lyrics by Gilbert Heron. Principal artists, Mr. George Belmore, Miss G.oria Laurence, Mr. Reg. Walker, Mr. Archie Cedar, Mr. Ted Elgar, Miss Elleen Bellmay, Miss May Mack, Miss Bebe Hutchinson, Miss Evie Laine, Mr. Lawrie Lawrence.. August 24.—Brixton.

PIERROT PHILANDERS, modern fantasy, in one act, by Gwen Lally. Presented at a matinee organised by the Countess of Cromarty in aid of the Prisoners of War. May 29.

PISTOLS FOR TWO, comedy, in one act, by the late Tom Gallon and Leon M. Lion. June 18.

Brian Rankin ..... Mr. Arthur Bourchier Dallas Holly Mr. William Burchill Jennings .... Mr. Edward McLean Lady Marion Coverdale-Sinelair

Miss Kyrle Bellew

-London Coliseum.

PITCH AND TOSS, play, in one act, by Bertha N. Graham. Presented at a matinée in aid of the French Red Cross. July 14.—Lyceum Club.

Miss Constance Drever —Pier, Eastbourne.

PLEASURE BOUND, musical extravaganza, by Marriott Edgar, with additional lyrics by Charles Childdenstone, incidental music by Charles J. Moore, dances arranged by Millie Edgar (August 6, Empire, Bristol). November 12.

Polly Miss Florence Williams
Tippy Mr. George Spry
Professor Bluff Mr. Ernest Spalding
Mabel Bluff Miss Norah Dwyer
Alfred Lilley Mr. Chas. Childerstone
Bill Pickles Mr. Jos. Alexandre
Chief Steward Mr. Alfred Herald
Miss Lightfoot Miss Lea De Tehgue
Mechanical Jane
Mechanical James

—Empire, Kilburn.

POKE BONNET, THE, wordless comedy, by Miss Ruby Ginner and Miss Mawer. Produced at a matinée given by Miss Ginner and company. June 10.—Kingsway.

POLLY THE PANE POLISHER, sketch, by Arthur Rigby. July 2.—Euston.

POMME D'OR, LA, ballet, by Mme. Donnet. Presented by the Stage Society (afterwards included in the quadruple bill at the Ambasadors). February 25.—Garrick.

POMPONETTE, musical play, by Stanley Paterson Tucker, music by Richard Cleveland. December 3.

Armand de Fontenay ... Mr. Edgar Stevens
Count Scraphin ... Mr. Arthur Sutcliffe
Lucien ... Mr. Frank Wyllie
Phillipe ... Mr. Cyril Edgar
Fourchette ... Mr. Teddy White
Francois ... Mr. Harry Wentworth
Baron Bonnehouche ... Mr. Fred Eastman
Ambroisene de Fontenay
Miss Dorothy Moulton

Angélé Miss Dorothy Moulton
Angélé Miss Ethel Oliver
Suzette Miss Edna Strange
Marie Miss Irene Alexander
Pomponette Miss Doris Lee

—Prince of Wales's, Birmingham.

PRIDE OF THE REGIMENT, THE, drama, in seven scenes, by Mrs. F. G. Kimberley. December 10.

Bobbie flamilton Mr. James Stillwell
Ralph Connor Mr. Fred Allen
Gerald Armstrong Mr. Arthur Slater
Farmer Hamilton Mr. Harry Cullenford
Bill Smith Mr. Louis Wanton
Joe Rawlings Mr. T. G. Stacey
Mrs. Hamilton Miss Lallah Price
Telegraph Messenger Miss Mabel Stacey
Popsy Harrington Miss Acieline Raby
Hilda Trelawny Miss Grace Jones
Betty St. Clair Miss Florence Lyndon
—Royal, Wolverhampton,

PRINCESS AND THE BUTTERFLY, THE. See "Fay Zuliani."

PRIVATE SECRETARY, THE, revival of Charles Hawtrey's adaptation of Von Moser's "Der Bibliotheker" (November 14, 1883, Royal, Cambridge; March 29, 1884, Prince's). January 6. Last performance (the Sotth), February 3.—Apollo. Revived December 22 at the Savoy.

PRODIGY, THE, farce, in three acts, by Estelle Burney. December 22. (Matinée.)

Estelle Burney. December 22. (Matinée.)

Signora Tomaso Miss Barbara Gott
Mrs. Capper Mise Dorothy Hall

Signor Tomaso Mr. Douglas Munro
Beppe Mr. Charles Windermere
Porter Champ Mr. F. Pennington-Gush

Nina Curtice Miss Dorothy Holmes-Gore
Maisie Miss Mollie Williams
Mrs. Root Miss Clare Manifield
Louis Napoleon Root Mr. G. E. Robson
The Nurse Miss Waterie Wyngate
Mills Mr. Robert Rovers
Mary Miss Flora Courtenay
Policeman Mr. Lawrence J. Lawrence

PROFITEER, THE, sketch, by Walter W. Ellis July 9.

Michael Nicholson ... Mr. Arthur Elwyn
Kelly ... Mr. Frank Dennis
Tom ... Mr. Frank Woodville
Perkins ... Miss Margaret Worth
Mary Blake : ... Miss Elsie Craig
—South London.

PRO PATRIA, dramatic sketch, in one scene, by G. Cornwallis-West. February 12.

Therese Bonnet Mrs. Patrick Campbell
Marie Bonnet Miss Gladys Ellam
Jean Bonnet Mr. Claremont
Fritz von Kessier Mr. Henry Daniall
Pierre Bonnet Mr. Stephen Wentworth
General Count von Kessier. Mr. Farmer Skein
—London Coliseum.

PYGMALION AND GALATEA, revival of W. S. Gilbert's comedy (December 9, 1871, Haymarket) by Miss Mary Anderson. April 23. —London Coliseum.

QUESTION OF IDENTITY, A, play, in one act, by Thelma Cohen. Presented by the Warwick Repertory Club. February 9.—Cripplegate.

QUITTER, THE, an Episode of a Year Ago, by Sewell Collins. Presented by the Pioneer Players. May 13.

REDEEMED, love drama, in four William E. Groves. February 19. in four acts, by William E. Groves. February 19.

Geoffrey Hazeltine ...Mr. Ronald Adair
Randolph Maddison ...Mr. Richard Vasey
Paul Markham ...Mr. G. Lester
Dr. Graham ...Mr. L. Spencer
Dickie Dorsett ...Mr. Frank A. Chapman
Joseph Dorsett ...Mr. Frank A. Chapman
Joseph Dorsett ...Mr. Fred Richards
Inspector Sharplin ...Mr. G. Valentine
Cartwright ...Mr. L. Smith
Mrs. Melwin ...Miss Freda Elliot
Mrs. Melwin ...Miss Lizzie Chambers
Ruth Maddison ...Miss Kathleen Montagu REMNANT, play, in three acts, from the French, by Michael Morton and D. Nicco-demi. March 3. Last performance (the 124th), June 16. 124tin), June 16.
Tony Mr. Dennis Eadie
Jules Mr. C. M. Lowne
Alphonse Mr. E. H. Paterson
Lougon Mr. Henry Vibart
Manon Miss Hilda Moore
Emilie Miss Muriel Pope
"Remnant" Miss Marie Löhr
Royalty REPRISALS. sketch, in three scenes, by Horace Hunter. July 23.
William Garside Mr. Arthur Page Jessie Garside Miss Shirley Stuart Rosie Little La Coupe Mrs. Voschman Miss Ethel Percival Jimmy Perkins Miss Daisy Snow P.C., Dawson Mr. Charles Derwent Hispordrope. Putney. -Hippodrome, Putney. RETURN OF COLUMBINE, THE, play, in one act, by Mrs. Wailes. Presented by the pupils of the Marble Arch School of Dancing. February 16.—Cripplegate Institute. tute. -King's, Clasgow. RING UP, revue, in three scenes, written, composed, and produced by Reuben Kitchen.
 Principal artists, Mr. Harry Wenburn, Miss Volna Jesney, Mr. Fred Eric, Mr. Reuben Kitchen, Mr. Fred Allsopp, Miss Gladys Terence. March 19.—Royal, Woolwich. ROBBED, "surprise episode," in one act, by George Rollit. July 30. A Young Actress ..... Miss Miriam Ferris An Unexpected Visitor ... Mr. Wyn Weaver -Euston. ROLL OF HONOUR, melodrama, in seven scenes, by Gladys Hastings-Walton. Decemher 24 Philip Ramsdale Miss Gladys Hastings-Walton Sergeant Jock MacTavish

Mr. Fred Gresham
Anton Mr. Victor Cowen
Karl von Wurlberg Mr. Gilbert Elvin
Lady Rose Tregarthen Miss Dallas Yorke
Poll Binks Strances D'Albert
Liz Smith, known as Lurling the Dancer
Miss Leah Corentz

Miss Leah Corentz Sergeant Jock MacTavish -Grand Junction, Manchester.

RAT, THE, Irish sketch, by Vincent Power. September 3.—Empire, Dublin.

RECONSTRUCTING THE CRIME, by Sir James Barrie Produced at the matinée in aid of the War Hospital Supply Depot. February 16.—Palate

ROLLING STONE, THE, play, by Florence H. Orossley. July 12. Jack Coniston Fergus H. Green ......Mr. Stephen Crossley Fergus H. Green | Mr. Ernest J. Fare | Mr. Green | Mr. Ernest J. Fare | William Coniston | Mr. Harry Emmerson | Silas Latimer | Mr. John A'Beckett | Richard Henderson | Mr. Jack Walsh | Peter Pottle | Mr. Sydney Bryant | Rachel Cardross | Miss Winifred Hamelin | Jemima Ann | Miss Kitty Johnstone | Lorrie Latimer | Miss Florence Halton | Empire Carston -Empire, Garston.

ROSE AND THE BUTTERFLY, THE, song and dance scena, presented by Miss Olga and Miss Gwen Oram, June 25.—Hippodrome, Putney.

ROSEMARY, revival of L. N. Parker and M. Wray Carson's play (May 18, 1896, Criterion) by Mr. Martin Harvey. March 8.—Lyceum, Edinburgh.

ROSMERSHOLM, revival of Henrik Ibsen's drama (originally produced in 1887 at Bergen; English translation, February 23, 1891, Vaudeville), by James Bernard Fagan at a series of Tuesday and Friday matinées (by arrangement with Mr. C. B. Cochran). June 5.—St. Martin's.

ROUND THE MAP, "musical globe trot," in three acts and eleven scenes, book and lyrics by C. M. S. McLellan, revised by Cosmo Gordon-Lennox, music by Herman Finck, additional lyrics by Hartley Carrick and Clifford Grey, colour scheme and costumes by Comelli, stage production by Gus Sohlke. Principal artists, Mr. Nelson Keys, Mr. Alfred Lester, Miss Violet Loraine, Miss Buena Bent, Mr. Stanley Logan, Miss Madeleine Seymour, Miss. Ethiel Baird, Miss Eileen Molyneux, Mr. Pip Powell, Geoffrey Guise, Dan Agar, Jack Buchanan, Albert Brouett. July 19.—Alhambra.

Albert Brouett. July 19.—Alhambra.

RUTS, comedy, in four acts, by Harry Wall.
Produced at the opening of the London
Repertory Theatre. February 19.
Edmond Benson Mr. C. D. Clark-Smith
Mrs. Maggs Miss Sydney Fairbrother
Peter Carruthers Mr. Reginald Dance
A Cabman Mr. Hubert Woodward
Emily Bletcher Miss Hil-la Trevelyan
Betty Stanton Miss Maisie Horne
Mrs. Benson Miss Louise Hampton
Mr. Benson Mr. Frank J. Arlton
Tom Mr. Hubert Woodward
Constable Brown Mr. Scott Sunderland
The Rev. Mr. Evans Mr. E. H. Brooke
Mr. Longbottom Mr. Roy Byford
Beatrice Bletcher Miss Esme Hubbard
A Locksmith Mr. A. E. Filmer
Mr. Boulder Mr. Cecil Bevan
Phyllis Beaumont Miss Margaret Shelley
Mary Miss Eniel Hiarrison-Davis
—Court.

SACRAMENT OF JUDAS, THE, revival of Louis N. Parker's adaptation of Louis Tiercelin's one-act play, by Mr. Arthur Bourchier. July 2.—London Coliseum.

SAFE CONDUCT, "a dramatic moment," by Captain Cecil F. Armstrong. September 13. (Matinée.)

A German Governor .. Capt. S. F. Armstrong An English Governess ... Miss Elsie Davidson -Pier, Eastbourne.

SALAD DAYS. (See "A Kiss or Two.")

SATISFACTION, farce, by -Edward Horton. Produced by the East Acton Amateur Dramatic Society June 9.—St. Dunstan's Hall, East Acton.

8AVING ORACE, THE; comedy, in three acts, by C. Haddon Chambers (October 1, Gaiety, Manchester). October 10.

Blinn Corbett Mr. Charles Hawtrey
William Hogg Mr. A. E. George
Ripley Guildford Mr. Noel Coward
Mrs. Corbett Miss Mary Jerrold
Susan Blaine Miss Emily Brooke
Mrs. Guildford Miss Ellis Jeffreys
Ada Parsons Miss May Blayney

SEBING LIFE, musical production, in seven scenes, invented and staged by Ernest C. Rolls, book and lyrics by George Arthurs, music by Max Darewski. Principal artists, Miss Hope Charteris, Miss Violet Lloyd, Miss Irene Shamrock, Mr. James Salter, Mr. Eric Masters, Mr. Stanley Paskin, Miss Lilian Trevor, Mr. James Hornby, Mr. Arthur Price, Miss Dorothy Woodbill, Mr. Charles Walters, Mr. Harold Martin, Miss Patricia O'Connor, Miss Trixie Lamb, Miss Gracie Hardy, Mr. Will Bishop, Jun. January 15.—Oxford.

SENTENCED TO DEATH, Irish musical comedy drama, by R. Lena. November 12. —Queen's, Dublin.

SEVEN DAYS' LEAVE, play, in four acts, by Walter Howard. (Produced in America October 2, Majestic, Boston.) February 14.

Capt. Terence Fielding, R.H.A.

Mr. Alfred Paumier
Pte. Lord Arthur Pendennis. Mr. Herbert Ford
2nd Lieut. Cornelius Keys. Mr. Bert Randall
Sergt. Macdonald Mr. A. Percy
Corpl. Benson Mr. Horace Mears
Edgar Mr. F. Welton
Mrs. Susan Keys Miss Susie Bevan
Constance Morel Miss Gladys Mason
Colonel Sharrow Mr. Leslie Carter
Paul Lamond. Mr. J. C. Aubrey
Rev. John Middleton Mr. Hugh Montgomerty
Stephen Darrell Mr. Alfred Lugg
Percy Skindles. Mr. Walter Pemberton
Kitty Middleton Miss Hilda Vaughan
Lady Mary Heather Miss Annie Saker

—Lyceum: -Lyceum:

SEVEN WOMEN, play, in one act (revised version of the first act of "The Adored One," September 4, 1913, Duke of York's). April 7.—New. Last nérformance (the 67th), June 2.

SGNARELLE; OU DE COCU IMAGINAIRE, comedietta, by Molière (first produced on May 28, 1660; translation by Philip Moeller given by the Washington Square Players at the Comedy, New York, March 21.) Presented by the French Players. January 28.—Aldwych.

Soverby. June 7. Last performance (the 19th), June 23.

Mark Holdsworth Mr. C. Aubrey Smith
Hugh Holdsworth Mr. William Home
Geoffrey Holdsworth Mr. Lance Lister
Sheila West Miss Fay Compton
Miss Bradley Miss Gweudolen Floyd
Sir James Carden Mr. William Farren
Lady Carden Miss Helen Rous
Sybil Carden Miss Stella Mervyn Campbell
Miss Hooker Miss Joyce Carey
Mr. Davies Mr. Henry Oscar
Taylor Mr. W. Langley-Bill
Elizabeth Miss Honrietta Leverett
—St. James's

-St. James's.

SHIP AHOY, musical comedy revue, in three scenes, by C. D. Reekie and Evelyn Thomas, music by Arthur Parry. Decem-

ber 10.

Tom Arto Mr Fred Dobito

Tom Arto Mr Harry Starr

Dot Fairfax Miss Dot Fra

Carrots Mr. Rich Warren

Mafeon Ap Jones Miss Warren

Cynthia Miss C Thomas

Horace Mr. Wal Cooke

Nancy Miss Nancy Smith

—Dalston. ber 10.

SHOULD A WIFE REFUSE? drama, by Charles Darrell. November 12.

Darrell. November 12.
Captain Masterman, R.N. Mr. Frank Cariello Rupert Voltaire Mr. Leslie Claire Dick Sooner, A.B. Mr. Sydney Young P.C. Armitage Mr. Hubert Troon Mary Masterman Miss Marie Cariello Jenny Truffles Miss Nellie Sheffield Laura Glare Miss Muried Cottell Lillias Leigh Miss Muriel Dean —Elephant and Castle.

SILENT SERVICE, THE, play, in one act, by John G. Brandon. September 17.

Rowland Ordeil Mr. Fredk. Stevens
Frampton Mr. Charles Leslie
Karl Schonheim Mr. H. Bryant
Fraizette de Meryon Mile Margot Delan
—Olympia, Shoreditch.

SIMAETHA, play, in one act, by W. L. Courtney. August 27.

Simaetha Mrs. Patrick Campbell Thestylis Miss Babara Henney Delphis Mr. Farmer Skein Hermocrates Mr. G. Dickson Kenwin Gylippus Mr. Dennis Wyndham A Soldier Mr. Aubrey Fitzmaurice —London Coliseum.

SIMPLE LIFE, musical burlesque, produced by the Ray Brothers. Principal artists, Mr. Harry Wright, Miss Evelyn, Mr. Cyril Kempster, Miss Jenny Lamont, Mr. George Danton. May 21.—Hippodrome, Poplar.

SIMPLE SIMON, Lancashire playlet, in one

SIN OF ANN STANHOPE, THE, play, in four seenes, by A. Edward Brooke. September

J7.

John Stanhope Mr. A. Edward Brooke
Paul Sarena Mr. C. Milton Curtis
Robert Watson Mr. Alfert E. Mann
Joe Gabbins Mr. Albert E. Mann
Joe Gabbins Mr. Fred Gresham
Mary Sumers Miss Maudie Ryder
Beatrice Sarena Miss Ada Champion
Mrs. Stanhope Miss Rosamund Templar
Ann Stanhope Miss Isla Garnet-Vayne
Royalty, Barrow-in-Furness.

SINGER, THE, play, in one act, by the late
P. H. Pearse. December 13.

Mac Dara Mr. Edmond Bulfin
Coim Mr. Funan McGinley
A Schoolmaster Mr. Fintan Murphy
Cuimin Eanna Mr. David Sears
Riarmid Miss Conor MacGinley
Mother of Mac Dara Miss Mary O'Sullivan
Sheila Miss Betty King
—Foresters, Dublin.

- SIR WALTER RALEIGH, excerpt from William Devereux's romantic play, in four acts (October 4, 1909, Royal, Birmingham; October 13, 1909, Lyric), presented by an aff-ladies' cast. May 21—Palkadium.
- SKIPPER'S SUBMARINE, THE, comedy, in two acts, by Charles K. Ayre. December 6.—Grand Opera House, Belfast.
- SLEEPING BEAUTY, THE, playlet, by George Capel. Presented at a matinée given by the students of Mile. d'Enereaz's Academy. June 26 .- Kingsway.
- SLEEPING PARTNERS, a "Garden of Eden" episode, in three acts, from the French of Sacha Guitry. December 3L
- He ..... Is as others are.
- Mr. Seymour Hicks She...Is like all "She's "—extraordinary.
- Miss Madge Lessing The Husband...Is just a busband—with a beard.
  Mr. Stanley Turnbull The Servant......Is a servant.

  Mr. William Home

-St. Martin's.

- —5t. Martin's.

  SMILE, revue, in fifteen scenes, by Albert de Courville and Wal Pink, music ry Fred. erick Chapelle, additional lyrics and numbers by Leslie Haslam, Edgar Wallace, Ernest Randall and Bennett Scott, dances and ensembles by Jack Haskell. Principal artists, Miss Maide Hope, Mr. Fred Duprez, Mr. Lewis Sydney, Mr. Tom Stuart, Miss Phyllis Bedells, Mr. W. J. Williams, Mr. Tom Warden, Miss Haidee de Rance, Miss Minerva Coverdale, Mr. George Manton, Mr. Robert Needham, Miss Lillan Coles, Mr. Cedric Percival, Miss Ida Rosalie, Miss Rita Otway, Miss Lena Hicks, Miss Betty Chester. June 8. Last performance (the 207th). October 6.—Garrick.
- SNOWBALLS, musical comedy interlude, by Lauri Wylie and Alfred Parker, produced by Lauri Wylie. Played by Charles Windish and Nada Maye. January 1.—

  —Hippodrome, Putney.
- SOMEWHERE IN FRANCE, boulevard episode, lyrics by Clifford Harris, music by James W. Tate (May 14, Royal Hippodrome, Eastbourne). Played by Mr. Fred Edwards and Mile. Leo Darly. May 28.— London Coliseum
- SOUL KISS, THE, musical and dancing fan-tasy, presented by Mr. Alfred Leonard (October 29, Hippodrome, Dover). December 10.—Empire, Finsbury Park.
- SOUTHERN MAID, A, musical comedy, book by Dion Clayton Calthrop and Harry Graham, lyrics by Harry Graham, with additional lyrics by Adrian Ross, music by Harold Fraser-Simson. December 24.
- Sir Willoughby Rawdon Mr. Claude Flemming Walter Wex Mr. Tom A. Shale Todo Mr. William Spray Lady Julia Chichester Miss Jessie Fraser Lady Mendie Miss Therese Mills The Hon. Clementine Harwich
- Mrs. Duff-Brassington Miss Honor Byrne
  Mrs. Duff-Brassington Miss Edith Wright
  Miss Viola Bulkenough Miss Muriel Moreton
  Miss Daisy Norton Miss Glory O'Shea
  Lord Toshington Mr. Kenneth Kove
  The Hon. Bertie Talc Mr. Teddy Desmond
  Fanncesco del Fuego Mr. Frederick Ross
  Sebastian Mr. Herbert Uzielli
  Lopez Mr. Franklin Davis
  Juanita Miss Dorothy Monkman
  Estella Miss Dorothy a Lynkon Estella ..... Miss Dorothea Lynton Rosita ..... Miss Nina Murray

Southern Maid, A (Cont).

Manonga Miss Dagma Dargue
Pepita Miss Marjorie Ismay
Anita Miss Lily Coral
Chiquita Miss Jessie Lonnen
Dolores Miss Joée Collins
—Prince's, Manchester.

SPECULATIONS, play, in three acts, by H. B. O'Hanion. November 19.

Unclen Westray Mr. Norman Reddin Dr. Carter Mr. Paul Farrel Dr. Hardy Mr. Patrick Hayden Ernest Radnor Mr. J. Gogan Bentwood Mr. W. Paul Mary Westray Miss Ina Lynd Constance Beaumont Miss Dorian O'Flynn Handwigh Street Dublin -Hardwick Street, Dublin.

SPIRIT OF THE EMPIRE, THE, dramatic spectacle, written and produced by Alfred Denville (February 19, Empire, Barnsley). April 9.—Elephant.

SPOILING OF WILSON, THE, play, in one act, by R. J. Purcell. November 13.

SPRING SONG, THE, farce, in three acts, adapted by Sydney Blow and Douglas Hoare from "Le Chopin," by Henry Kérval and Albert Barré (October 30, 1916, Royal, Brighton). February 22. Last performance (the 28th) March 17.

formance (the 28th) March 17.

Paul Dartignac Mr. Spencer Trevor André Collardot Mr. Philip Anthony Prince Boris Petroff Mr. Bruce Winston Anatole Le Blanc Mr. E. M. Robson Pedro Lopez Mr. Cecil Ward Bobillard Mr. Tom Tindall Gravier Mr. Henry Latimer Madame Morney Miss Ada Blanche Madame Lopez Miss Ada Blanche Lopez Miss Drina Verchesi Celestine Miss A O'Dwyer Pepita Miss Sybil De Bray Miquette Miss Beatrice Hunt Josette de Valmoudois Miss Enid Bell —Aldwych.

- ST. BRIDE AND THE MANTLE, mystery play, by Dorothy Grenside, presented by the Players' Guild of the Theosophical Society. October 26.—Albert Half.
- STEAL, A, sketch, adapted by Harry M.
  Vernon from a story of O. Henry. Presented at the Eccentric Club Matinée.
  July 13.—New.
- STOLEN, play, in one act, by Rica Bromley Taylor. Produced at the matinée in aid of the Thirlestane Castle Auxiliary Convalescent Home for Officers. July 5 .- St. James's.
- STOLEN FRUIT, comedy, in three scenes, by Percival Langley and Syd Walker (May 28, Royal Hippodrome, Eastbourne). Principal artists, Mr. Syd Walker, Mr. Fred Lincoln, Mr. Charles Lake, Mr. Farmer Fraser, Mr. Jack Leopold, Miss Kitty Collinson, Mr. Billy Seaman, Mr. Fred Terries, Miss Jessie Ewart, Miss Emily Stevens. September 10.—Hammersmith Palace Palace.

STRINGS, comedy, in three acts, by George
Nelson and Velsor-Smith. May 21.
Pierre Latour Mr. Ben Nathan
Resie Latour Miss Louie Tinsley Rosie Latour Miss Marjorie Hast
Camille Force Mr. Leo Caselli
Giovanni D'Andrea Mr. Jules Wivie
Romis Rezdoroko MT, hector Abbas
Date Leading
Alexander Relt. Mr. Howard Brenan
Erinta Belt Miss Evelyn Harding
Oswald Baird Mr. Ivan Leslie
-Royal, Manchester.
STRONG HAND, THE, play, in two acts, by

R. J. Ray. April 25. R. J. Ray. April 25.

Michael John Dillon ... Mr. Fred O'Donovan
Mrs. Dillon ... Miss Maureen Delany
Eileen ... Miss Irene Kelly
Thade Kearney ... Mr. Bric Gorman
William M'Carthy ... Mr. Arthur Shields
James Cassidy ... Mr. Donald O'Kelly
Mrs. Brady ... Miss Dorothy Lynd
Father Brandon ... Mr. Peter Nolan
—Abbox Tublin -Abbey, Dublin.

SUGAR, musical comedy, in one scene, book by Lauri Wylie and Alfred Parker, lyries by George Arthurs, music by Louis Jerome. Produced by George Shurley, assisted by Herbert Wellesley (July 9, Hippodrome, Boscombe). July 16.

Boscomfe). July 16.

Benjamin Buttercup Mr. Tubby Edlin

Mrs. Buttercup Miss Bobbie Dare

Hazel Bush Miss Doris Barrington

Miss Prince Miss Honar Cornall

Charlie Mr. Percy le Fre

Tillie Miss Edie Gorf

A Desperado Mr. Harold Vincent

Navardo Mr. Herbert Landeck

An Inventor Mr. G. S. Marold

Mr. G. S. Deford -Oxford

SUGAR BABY, THE, "a laughing salad with a musical dressing," in one act, by Harry M. Vernon, with music by Grace A. Vernon, lyrics by George Arthurs, produced by Harry Vernon, and staged by Gus Sohlke. July 30.

Arthur Carmichie " Mr. Dan O. Scott Dr. Hokus Mr. Paul Murray Billy Wood Mr. Dick Webb Cuthbert Cavendish Mr. Eddie Whaley Pussyfoot Mr. Harry Scott Dorothy Miss Jean Allistone Jack Dalton Mr. Penn Hamilton Gladys de Vere Miss Mollie Rivers Piano Tuner Artemus Skreecher Mrs Molle Rivers Piano Tuner Miss Maude Lofting Tootsie Miss Maude Lofting Tootsie Miss Maude Lofting Popsie Miss Pat Newton Woysie Miss Teska Malvern Bona Miss Teska Malvern Bona Miss Babs Mills Lollie Miss Susie Wilson Trollie Miss Lollie Miss Losie Manning Moilie Miss Esic Stevens —Victoria Palace. -Victoria Palace.

SUITOR TO SUIT 'ER, A, sketch. Presented by Mr. Reginald Rutter and Miss Beatrice Grosvenor. June 25.—The Bedford.

SURPRISES DU DIVORCE, LES; revival of Alexandre Bisson and Antony Mars comedy (April 16, 1888, Royalty) by the Théâtre Des Allâes. March 28.—Court.

SUZETTE, "a musical affair," in three acts and four scenes, written by Austen Hur-gon and George Arthurs, music by Max Darwski, lyrics by George Arthurs. March 29. Last performance (the 255th)

Bobby Keith Mr. Harry Pilcer
Gaston Marvelle M. Yvan Servais
Archie Achhourne Mr. Ulaude Lyuci
Dichard Willard Mr. Eric Masters
Madama Desgin Miss Florence Barlow
Miss Bervi Harrison
Marie Louise Miss May Wilkins
Mabel Miss Edith Drayson
Mabel The Taylor
Toffeon Miss Florence dioves
Frachia Wille Alluic
Tibbs Mr. Stanley Lupino
Suzette Mlle. Gaby Deslys
Suzette Mine. daby Dosiyo
-Globe

SWEET SIMPLICITY, comedy sketch, by Ralph Haslam. July 24.—Grand Palace,

TACTICS, farce, in one act, by Thomas King Moylan. Presented by the Irish Players. August 19.

-Irish Club, London.

TEN DANCING PRINCESSES, THE, fairy play, in five scenes, by L. Debenham. Pro-duced at the annual matinee of the Marble Arch School of Dancing. March 30. -Lyceum.

TEN MINUTES' TENSION, playlet, by Roland Pertwee. Presented at the Actors' Orphanage Garden Party. July 10.—Royal Hospital Gardens, Chelsea.

THEIR MOTHERS, duologue, by Evelyn Glover. Produced at a matinée in aid of the Belgian Red Cross Fund (Ealing Depôt). Played by Miss Ruth Mackay and Miss Clare Greet. December 4.— Apollo.

THIRD MAN, THE, play, by E. Vivian Edmonds (April 23, Royal, Barnsley). October 29.

### THE PROLOGUE.

Arthur Lawrence Mr. F. J. Richardson
Jim Ratmore Mr. A. B. Mackay
Bill Thickens Mr. Wm. Nicholson
Inspector of Police Mr. Watter Plinge
Sister Madeline Miss Florence Davis
Mrs. Grubbins Miss Ells Sennett
Gladys Lawrence Miss Laurie Adair

#### THE PLAY.

Arthur Lawrence, M.P. Mr. F. J. Richardson Charlie Trickett Mr. Walter Manfree Dennis Clive Mr. F. Thorpe Tracey Thomas Tubbins Mr. Frank Fountains Jim Ratmore Mr. A. B. Mackay Bill Thickens Mr. Wm. Nicholson Detective Sleath Mr. Wm. Nicholson Detective Sleath Mr. Walter Plinge Mrs. Ponsonby Gassett Miss Ella Sennett Gwendoline Flashlight Miss Florence Davis Gladys Lawrence Miss Laurie Adair —Elephant and Castle -Elephant and Castle,

THIRTEENTH CHAIR, THE, drama, in three acts, by Bayard Veiller (produced in America, October 18, 1916, Van Curler, Schenectady; November 20, 1916, Fortyeighth Street, New York). October 16.

Roscoe Crosby Mr. Charles Rock Will Crosby Mr. Lionel Be'cher Edward Wales Mr. Yorke Stephens Braddish Trent Mr. Denhis Wyndham Howard Standish Mr. Vane Sutton-Vane Philip Mason Mr. Arhur Finn Pollock Mr. Charles Bishop Inspector Donohue Mr. James Carew Sergeant Dunn Mr. Frank Harris Doolan Mr. Penham Charles Helen O'Neill Miss Dorothy Hammond Mary Eastwood Miss Margaret Moftat Ilelen Trent Miss Ethel Carrington Elizabeth Erskine Miss Grace Darby Grace Standish Miss Gladys Maude Mine. Rosalie la Grange Mrs. Patrick Campbel' —Duke of York's. -Duke of York's.

THREE BITES, revue, by Fred Karno, James Willard, and John Gerant (June 18, Hippodrome, Boscombe). Principal artists, Mr. Jack Gallagher, Miss Dorothy Arnold, Mr. George Gordon, Mr. Bobbie Lewis, Mr. Lionel Ellis, Miss Alice Maydue, Miss Lulu Lewis, Mr. Stan Stewart. December 10.— Empire, Finsbury Park.

THREE DAMAGED GHOSTS OF M. DUPONT, THE, skit, by Ernest Hutchinson. Pro-duced and played by children at the Actors' Orphanage Garden Party. July 10. —Royal Hospital Gardens, Chélsea.

THREE DAUGHTERS OF M. DUPONT, THE, revival of Brieux's play, adapted by St. John Hankin (originally produced at the Gymnase, Paris, 1897, and given by the Stage Society March 12, 1905, at the King's Hall, Covent Garden) by Mr. Charles B. Cochman. June 8. Last performance (the 159th), October 27.

159th), October 27.

Madame Dupont Mr. Herbert Vyvyan Caroline Dupont Mr. Herbert Vyvyan Caroline Dupont Mr. O. B. Clarence Justine Mr. J. Nelson Ramsay Madame Mairaut Mr. J. Nelson Ramsay Madame Mairaut Mr. C. M. Hallard Lignol Mr. William Armstrong M. Pouchelet Mr. Gilbert Porteous Madame Pouchelet Miss Ada Palmer Françoise Miss Gladys Laneaster Angèle Dupont Miss Aimée De Burgh Julie Dupont Miss Ethel Irving —Ambassadors'. -Ambassadors'.

THREE WEEKS, dramatic version, in four acts, of Ellnor Glyn's novel, adapted by Roy Horniman, July 12. Last performance (the 122nd), October 20.

(the 122nd), October 20.

Michael, King of Croabia
Mr. Jerrold Robertshaw
Vashkoff Mr. Charles Rock
Paul Verdayne Mr. Barry Baxter
Dmitry Mr. A. S. Homewood
Prince Nicholas Mr. H. Tripp Edgar
Sonia, Queen of Croabia. Miss Marga La Rubia
The Countess Waleski Miss Hilda Moore
Anna Miss Bertie Adams
Strand.

Throwbacks, The (Cont.).

Mr. Coffey Mr. Jackson Grahame
Shamus Burns Mr. L. McLarnon
Denis Smyth Mr. Norman Gray
Mr. McGrath Mr. W. Kennedy
Kitty Magee Miss Muriel Woods
Rosie Miss Marion Cummins
Queen Bodega Miss Una O'Hagan Grand Opera House, Belfast.

THUMBS, farcical sketch. Produced by Monty and Edic. November 19.—Granville, Wal-ham Green.

TIDINGS BROUGHT TO MARY, THE, mystical drama, in four acts and a prologue, by Paul Claudel, translation by Louise Morgan Sill. Produced by the Pioneer Players. June 10.

Piayers, June 10.

Violaine ... Miss Kathleen Hazel Jones,
Pierre de Craon ... Mr. William Stack,
Mara ... Miss Mona Limerick.
The Mother ... Miss Giga Filippi,
Anne Vercors ... Mr. Orlando Barnett.
Jacques Hury ... Mr. Henry Oscar.
Mayor of Chevoche ... Mr. Patrick Kirwan,
Perrot ... Mr. Hubert Woodward. -Strand.

TAN GODS, episode, in one act, by Charles Lanyon. January 15.

-Alexandra, Stoke Newington.

TINKER'S WEDDING, THE, play, by J. M. Synge (November 11, 1909, His Majesty's). Presented by the Play Society. January

TOMMY TOM. TOM, play, in one act, by Martin J. McHugh. January 8.

Tom Droney ... Mr. Peter Nolan
Tom Tom Droney ... Mr. Chas. C. O'Reilly
Tommy Tom Tom ... Mr. Fred O'Donovan
Mrs. Lafferty ... Miss Maureen Delany
Kate Lafferty ... Miss Irene Kelly
Mad Molly ... Miss Dorothy Lynd -Abbey, Dublin.

TOO MUCH SYMPSON, comedicta, by Mat-thew Boulton. May 21.—Empire, Bedford.

TOPSY TURVEY, revue, in two parts and seventeen scenes, book by Worton David. Lauri Wylie, and Alfred Parker, Tyrics by Worton David, Davy Burnaby, and Leslie Stiles, dances by Fred Farren, music by Herman Darewski. Principal artists, Mr. Robert Hale, Miss Jennie Benson, Miss Madge White, Mr. Fred A. Leslie, Miss Unity More, Mr. Ralph Lynn, Mr. Tom Drew, Miss Annie Croft, Mr. Denier Warren, Miss Ivy Shilling, M. Berge Morosoff, Mr. D. Vetter, Miss Dithy Tarling, Miss Elsie Gregory. August 20.— Empire.

TRELAWNY OF THE WELLS, revival of Sir
A. W. Pinero's comedy (January 20, 1998,
Court) by Mr. Dion Boucleault at a
matine given during "Navy Week,"
July 27.—New. (Also revived by Mr.
Boucicault as the regular bill at the New
on September 7, where it ran for 112 performances, finishing on December 15.)

TRIUMPH OF PLEMENT, THE, playlet, by Mrs. Edward Norton. Produced at a matine given in aid of charity. April 26. —Alexandra, Birmingham,

TRYING ON, play in one act, by Alicia Ramsay and Rudolph de Cordova (produced under the title of "The Mannikin" August 23, 1915, Oheisea Palace). July 9. Metropolitan.

TWO MISS FARNDONS, THE, comedy, in three acts, by Alfred Sutro. May 21.

three acts, by Alfred Sutro. May 21.

Richard Farndon Mr. Percy Foster
Reginald Claughton Mr. Lawrence Hanray
Mr. Floyer Mr. Frank J. Arkon
George Floyer Mr. William Daunt
Mr. Peter Mr. Cecil G. Calvert
Mr. Kenneth Mr. J. E. Chatfield
A Porter Mr. J. E. Chatfield
A Porter Mr. John Cecil
Ermyntrude Farndon Miss Edyth Goodall
Christine Farndon Miss Marie Royston
Lady Alex Floyer Miss Frances Wetherall
Eliza Jane Miss Phyllis Morris
—Galeby, Manchester.

UNCLE BARNEEUS DULLABS sketch by R.

UNCLE BARNEY'S DOLLARS, sketch, by R. J. Hughes (June 25, Empire, Dublin).
August 6.—Alexandra, Stoke Newington.

UNCLE JOE'S WALL, playlet, by George Capel. Presented at a matinée given by the students of Mile. d'Enereaz's Academy June 26.—Kingsway.

UNCLE VANYA, Marian Fell's translation of Anton Tehekoff's play, produced by the Stage Society (translation by Mrs. R. S. Townsend) on May 10, 1915, at the Aldwych). Presented by the Irish Theatre Company. February 12.

Company. February 12.

Alexander Serebrakoff Mr. Kerry Reddin
Helena Miss Nell Byrne
Sonia Miss Maire Nic Shiubhlaigh
Mme. Voitskaya Miss Katherine MacCormack
Ivan Voitski Mr. John MacDonagh
Michael Astroff Mr. Paul Farrell
Ilia Telegin Mf. Norman Reddin
Marina Miss Helena Molony
A Workman Mr. Patrick Ford
Dublin.

UNDER COVER, play, in four acts, by Roi Cooper Megrue (produced in America at the Cort. New York, August 26, 1914; Grand, Blackpool, January 8). January 17. Last performance (the 192nd), June 23. James Duncan Mr. Leyton Cancellor Harry Gibbs Mr. G. Mayor-Cooke Peter Mr. James Lomas Daniel Taylor Mr. James Carew Sarah Peabody Miss Mollie Terraine Ethel Cartwright Miss Mellie Terraine Ethel Cartwright Miss Hida Bayley Michael Harrington Mr. Wilfred Draycott Lambart Mr. Horton Cooper Nora Ruttledge Miss Margaret Bannerman Alice Harrington Mr. Margaret Bannerman Alice Harrington Mr. Arthur Pusey Stephen Denby Mr. Matheeon Lang Stephen Denby Mr. Matheeon Lang Stephen Denby Mr. Matheeon Lang Stephen Denby Mr. Matheeon Lang

UNFURNISHED, playlet, by Dion Clayton Cal-throp. Presented at the Actors' Orphan-age Garden Party. July 10.—Royal Hos-pital Gardens, Chelsea.

pital Gardene, Chelsea.

UNTIL WE MEET AGAIN, drama, in two acts, by Watkin Wynne (July 28, Grand, Brighton). September 17.

Will Mortimer Mr. Herbert Wills Sir Charles Mortimer Mr. Watkin Wynne Raymond Frere Mr. Alec Alves Denis O'Brien Mr. Alec Alves Denis O'Brien Mr. Robert Rivers Evans Mr. J. Gordon P.C. Jarvis Mr. William Walker May Mortimer Miss Muriel Dean Black Bess Miss Marjorie Battiss Nora Power Miss Lizale Chesse Little Jack Miss Molly Williams—Royal, Stratford.

VISIONS, musical mélange, by Charles Levy. May 7.—Coliseum, Goole.

VOICE IN THE DARK, THE, drama, in two acts, by F. Marriott Wateon and G. Roy-don Duff. July 9.—Royal Falace, Liver-

VOTES BY BALLOT, play, in one act, by Granville Barker. Produced by the Stage Society. December 16.

The Maid ..... Miss Margaret Omar.
Lord Silverwell ..... Mr. Niget Playfair.
Mrs. Torpenhouse .... Miss Mary Jerrold.
The Hon. Noel Wychway ... Mr. Henry Daniell.
Lewis Torpenhouse .... Mr. Campbell Gullan.

WAITING FOR THE BUS, play, in one act, by Gertrude Jennings. Produced at the matinée in aid of funds for the purchase of motor ambulance for wounded soldiers at the Metropolitan Hospital. June 26.

at the Metropolitan Hospital. June 26.
The Policeman Mr. Norman McKinnel
Lady in White Miss Ellis Jeffreys
A Flapper Miss Doris Lytton
1st Woman Shopper Miss Pollie Emery
2nd Woman Shopper Miss Dora Gregory
A Mother Miss Clare Greet
1st Child Miss Molly O'Shann
2nd Child Miss Molly O'Shann
2nd Child Miss Vera Lennox
Woman with Pram Miss Kitty Lofting
Infant in Pram Miss Doreen Ley
1st Girl Miss Maud Buchanan
2nd Girl Miss Mary Clare
Elderly Gentleman Mr. Fewlass Llewellyn
German Spy Mr. Norman Forbes
Solemn Woman Miss Sydney Fairbrother
—Haynnarket. -Haymarket.

WANTED, A HUSBAND, play, in three acts, by Cyril Harcourt. (Produced under the title of "A Lady's Name," May 1, 1916, Princess's, Montreal; May 15, 1919, Maxine Elliott, New York.) May 9. Last performance (the 109th) August 11.

formance (the 109th) August 11.
Captain Noel Corkoran Mr. Makoolm Cherry
Adams Mr. Erneet Hendrie
Gerald Wantage Mr. H. R. Hignett
Jacob Flood Mr. Henry Wenman
Maud Bray Miss Doris Lytton
Mrs. Haines Miss Barbara Gott
Margaret Miss Margaret Fraser
Emily Miss Moya Nugent
Mabel Vere Miss Gladys Cooper
Kennedy Bird Mr. J. R. Tozer
Franklin Miss Doris Cooper
—Playhouse. -Playhouse.

WANTED, A WIFE, burlesque, by Charles Baldwin, Bert I ee, and Ernie Lotinga. November 15.

William Huntley Mr. Adolph Luck
Jack Sullivan Mr. Tom Arrowsmith
Arabella Gibbs Miss Karterine Barber
Mile. Fifi Mlle. Rie Costa
Sir George Lushington Mr. Charles Trevor
Inspector Smart Mr. Frank Chifford
Jimmy Josser Mr. France Swanzee -Empire, Swansea.

WAS THE MARRIAGE LEGAL? play, by Arthur Jefferson. April 9.

Arthur Jefferson. April 9.

Leonard Stirling Mr. Stanley Carlton
Kenneth Winter Mr. Norman Overton
Lucas Wormwood Mr. St. Aubyn Miller
William Blake Mr. Harry Howe
Sir Herbert Carrington Mr. Chas. Wilton
Rev. Edwd. Armitage Mr. Edward Foy
Old Seth Mr. Mr. James Ash
Sergeant Hastie Mr. Charles Rodney
Juspector Forrest Mr. James Lloyd
Rev. Arthur Cuthbert Mr. Percy Godfrey

With the Research of Country	Wild Brown Girl Gov D. (Gov)
Was the Marriage Legal! (Cont.).	What Every Girl Can Do (Cont.).
Lady Sybil Carrington Miss Amy Ellam Stella Winter Miss Annie Hydon	Mr. Robinson Mr. Jack McCai Wilkinson Mr. Bert Athertoi Old Joe Mr. F. Blak Village Doctor Mr. J. Blam Gertie Miss Poppy Lytto. Peggy Miss M. Thorn Mrs. Melvish Miss J. Steven June Somerset Miss A. M. Ryde
Betsy Buggles Miss Marie Stevenson	Old Joe Mr. F. Blake
Sarah Grimstone Miss Eilleen Jones Vera Langton Miss Rubie Maude	Village Doctor Mr. J. Blanc
Vera Langton Miss Ruble Maude	Peggy Miss M Thorn
-Metropole, Glasgow.	Mrs. Melvish Miss J. Steven
WASTREL AND THE WOMAN, THE, play, by Stuart Lomath (April 23, Her	June Somerset Miss A. M. Ryde
by Stuart Lomath (April 23, Her	-Palace, Battersea
Majesty's, Walsall). July 16.—Palace, Battersea.	WHEN KNIGHTS WERE BOLD, revival of
WEDDING, THE, farce, by Anton Tchekoff.	"Charles Marlowe's" farce (September 17
Presented during the Russian Exhibition.	1906, Royal, Nottingham; January 29, 1907.
May 14.	Wyndham's), by Mr. Bromley Challoner November 17.—Kingsway.
Evdokim Zaharovitch Zhigalov	
Mr. E. Lyall Swete	two scenes, by Seymour Obermer (March
Dashenka Miss Kathleen Blake	26. Hippodrome. Portsmouth). June 25.
Nastasya Timofeyevna Miss Helen Haye Dashenka Miss Kathleen Blake Epaminond Maximovitch Aplombov	Walter Loring Mr. A. S. Homewood
Mr. Philip Khox	Walter Loring Mr. A. S. Homewood Ann Loring Miss Joan Blait Tom Mr. Sydney Vautiet Mrs. Lane Miss Nina Boucicault
Fyodor Yakovlevitch Revunov-Karaulov Mr. Frederick Ross	Tom Mr. Sydney Vaulier
Andrey Andreyevitch Nunin	-Victoria Palace
Mr. Frederick Moorland	
Anna Martinovna Zmeyukina Miss Hilda Moore	WHEN THE HEART IS YOUNG, drama, in six scenes, by T. Hill (April 24, 1916, Hippodrome, Oldham). June 18.—South
Ivan Mahailovitch Yats Mr. Tom Heslewood Harlampi Spiridonovitch Dimba	Hippodrome, Oldham). June 18.—South
Harlampi Spiridonovitch Dimba M. Jean Varda	London.
Dmitri Stepanovitch Mozgovoy	WHERE IS HE? play, in one act, by D. T.
Mr. Martin Lewis	Davies, translated by the author from the
Waiter Mr. Stewart Gordon	weish (September 4, 1916, Galety, Man-
-Grafton Galleries.	Welsh (September 4, 1916, Gaiety, Man- chester). Presented by Miss Horniman's company during their London season.
WHAT A CATCH, farcical comedy, in three	January 8.
acts, by J. H. Darnley (July 16, Royal, Brighton). July 25. Last performance (the	Marged Miss Margaret Halstan
97th) October 6.	Shan Lloyd Miss Helen Temple
	Lisa Miss Helen Temple Shan Lloyd Mrs. A. B. Tappin Simon Morris Mr. C. Wordley Huis Rev. Daniel Roberts Mr. Percy Foste
Andrew Janaway Mr. Lupino Lane Leonard Mr. Reginald Andrews Mr. Kerr (known as "The Major")	Rev. Daniel Roberts Mr. Percy Foster
Mr. Kerr (known as "The Major") Mr. Fred Eastman	-Court
Charlie ChumleighMr. Archie Selwyn Mrs. JanawayMiss Florence Hunt Mrs. GrundyWiss Marion Lind	WHERE'S THE CHICKEN? musical farce
Mrs. JanawayMiss Florence Hunt	written and produced by Bert Gilbert
Mahel Miss Stephanie Stephens	(October 29, Empire and Hippodrome, Bristol). November 5.
Mrs. Grundy Miss Marion Lind Mabel Miss Stephanie Stephens Jane Miss Ethel Harper	Mr Meeks Mr Rort Gilber
Kitty	Molly Meeks Mies Ivy Ray
-Duke of York's.	Molly Meeks Miss Ivy Ray Eddie Knight Mr. Harry Goult Lieut. Harry Donnimore Mr. H. V. Croptou Sissy Knight Miss Clarice Lockstone
WHAT A LADY, farce, in one scene, by Frank	Sissy Knight Miss Clarice Lockston
Dix. May 28.	
Clarence Courtenay Mr. George Graves Sophie Corneille Miss Winifred Wing Jenny Miss Edith Heron Brown	Mr. Bibby Mr. Jack Parsot Tommy Mr. Harold Martit Left Luggage Attendant Mr. George Erro Milton Miss Iris Fraser Fos Mary Ellen Mr. Bogey Lamber
Jenny Miss Edith Heron Brown	Tommy Mr. Harold Martin
Samuel Postlethwaite Mr. Gus Wheatman	Milton Miss Iris Fraser Fost
—London Coliseum.	Mary Ellen Mr. Bogey Lamber
WHAT'S HE DOING? farcical play, in three	-Middlesex.
WHAT'S HE DOING? farcical play, in three scenes, by Fred Kitchen and Gilbert	WHICH? an incident in the South African
Payne, music and lyrics by Dudley Powell (March 19, Empire, Swansea). April 16.	War, by Sergeant L. C. Gray. August 30
	(matinée).
Lady Towers. Miss M. Fontaine Harold Dane. Mr. H. Carr Nora. Miss D. Passmore Madame Vincenti. Miss M. Austin Cecil Courtney. Mr. B. Lee Reginald Adair. Mr. R. O'Connor Lillian Earle. Miss Fenton Blinker. Mr. Willie Atom Detective Simmonds. Mr. W. Kooney Mr. Snell. Mr. W. G. Walford Sapho. Mr. Fred Kitchen  - Hippodrome Putney	Jack Sergeant Ray A Boer Farmer Bomb. T. C. Williams
NoraMiss D. Passmore	Freda Miss Elsie Davidson
Cecil Courtney Mr R Lee	-Pier, Eastbourne.
Reginald Adair	WHILE ROME BURNS, comedy, by E. H.
Lillian EarleMiss Fenton	Longson. Produced by the Birmingham
Detective Simmonds Mr W Kooney	Repertory Company. March 10.
Mr. Snell	Rev. Hanbury Warburton
SaphoMr. Fred Kitchen	JamesMr. Alfred J. Brooks
*Hippodrome, Putney.	James Mr. Frank D. Clewlow James Mr. Alfred J. Brooks Miss Drabb Miss Isabel Thornton Miss Young Miss Porothy Taylor
WHAT EVERY GIRL CAN DO, play, in four	Miss YoungMiss Dorothy Taylor
acts, by Sub-Lieutenant Willoughby Drake, R.N. (January 22, Her Majesty's, Walsall).	Mrs. Sykas Miss Mary Rahy
October 1	Arthur Heathcote Mr. Noel Shammon Mrs. Sykes Miss Mary Raby Miss Martin Miss Maud Gill
Henry Somerset Mr. C. A. Hineson	Colonel SykesMr. Frank Moore
Henry Somerset Mr. C. A. Hineson Jack Mr. J. B. Shinton Cyril Mr. Stuart Lomath	Colonel Sykes
Cyril Mr. Stuart Lomath	Ruon Granam

Willow Tree, The (Cont.).

While Rome Burns (Cont.).

While Rome Burns (Cont.).	Willow Tree, The (Cont.).
Rev. Amos BellingerMr. William J. Rea Miss SmithMiss Nancy Staples WilkinsMr. Joseph A. Dodd MaidMiss Helena Pickard CurtisMr. Harold French Lady SpaldingMiss Margaret Chatwin —Repertory, Birmingham. WHISKY, fantasia, by Jean Nougués. Played	Geoffrey Fuller Mr. A. E. Matthews Edward Hamilton Mr. Owen Nares John Charles Goto Mr. Ben Field Tomotada Mr. George Elton The Image Miss Renée Kelly A Bird Seller Mr. Donald Searle A Priest Mr. Herbert Greville A Fish Seller Mr. J Sibley Hicks A Street Singer Miss Haidée Wright Mary Temple Miss Fenée Kelly
WHISKY, fantasia, by Jean Nougués. Played by Miss Lena Espinosa, Miss Cisy Mahoney, Mr. G. Fontana, and Mr. Sidney Mitchell. May 21.—Empire, Kilburn.	Mary Temple Miss Rénée Kelly —Globe, WISH ME LUCK, musical comedy revue, book
WHITE CARD, THE, playlet, by W. B. Foster-Bovill and A. J. Waldron. May 28. Chas. Forrest Mr. A. J. Waldron Leon Mr. Aubrey Sheverel Frederick Mr. J. Stuart Pringle Alice Mrs. Alwynne Moume —Empire, Middlesbrough.	by R. Guy Reeve. Principal artists, Mr. Joe Waldron, Miss Etty Waldron, Mr. George Dundas, Mr. Bert Taylor, Mr. Alec J. Nicholls, Miss Anita de Lorme, Miss Cissy Whitfield, Miss Nellie Gallefant. April 9.—Queen's Park Hippodrome, Manchester.
WHY SHE GOT MARRIED, drama, by Lodge- Percy and Henrietta Schrier (February 8, Hippodrome, Mexborough). April 9.	WOMAN AND HER MATE, drama, in three acts, by Charles Darrell. August 27.  Rev. Michael Pentreath, M.A. Mr. Victor Rae The Hon, Stephen Legarde
The Ruffler Mr. J. E. Wildash Leonard Armitage Mr. Arthur Pringle Sir Humphrey Newlett Mr. Cyril Jarvis Tony Mr. Fenton Wingate Old Jake Mr. David Curtiss Hotel Porter Mr. Artack Sawney Mrs. Ruffler Miss Gypsy Alexander Jenny Dare Miss Diana Feather Hon. Mrs. Eariston Miss Mona Grey	Mr. Reginald Hartley Horatio Binns Mr. Allan Carruthers P.C. Blake Mr. George H. Doyle Robert Collins Mr. Frank Idle Lady Hermia Legarde Miss Helen Hartley Martha Hennys ed Miss Amy Wood Mary Wilhelmina Miss Fay Garnet-Vayne Fifi Miss Nellie Simpson
Hon. Mrs. Earlston Miss Mona Grey Giana Ormonds Miss Gypsy Alexander Lulu Miss Josephine Richards —Royal, Stratford.	Nellie Hose
WHY WORRY? burlesque, music by Jackson Hylton (October 1, Hippodrome, Leeds). Principal artists, Mr. Jimmy Learmouth, Miss Lily Moore, Mr. Ray Allan, Mr. Willie Black, the Terry Sisters. December 3.— Empire, Islington.	WOMAN OF LOUVAIN, THE, play, in one act, by John G. Brandon, July 23.  Gen. Baron von Steinmetz  Mr. John MacMahon  Mevrow Schmucker Miss Gertrude le Sage Little Lizette
WIDOW WHO WOULD, THE, Lancashire sketch, by J. J. Wild (February 5, Queen's Park Hippodrome, Manchester). July 30.  Jonathan Sparks Mr. George F. Merryfield.	Flight Lieutenant Francis Mr. Frank Tennant Daunt, R.F.C. Mr. Huntley Gifford Ottlile Van Heyden Miss Mary Mayfren —Collins's, Islington.
Jonathan Sparks Mr. George E. Merryfield Alice Sparks Miss Rose M. Abbot Mrs. Pickup Miss Nellie Shirley —Metropolitan.	WOMAN ON THE WINDOW SILL, THE, play, by Michael Orme (June 18, Grand, Birmingham). December 31.
WIFE BY INSTALMENTS, A, musical farce, in one act, written by J. Sherman. April 19.—Holborn Empire.  WILD HEATHER, an original play, in four acts, by Dorothy Brandon (August 27, Gaiety, Manchester). October 25 (matinée).	Sir Bannister Praede Mr. Frank Esmond Rupert Steen Mr. Farmer Skein Corbett Mr. Clifford Heatherley Lady Penelope Praede Miss Violet Vanbrugh —London Coliseum.
Gaiety, Manchester). October 25 (matinée).  Sir James Stewart Boyd Mr. H. K. Ayliff Lady Boyd Miss Helen Haye Bevan Hutchison Mr. Waltar Pagara	WOMAN WHO DARED, THE, drama, in four acts, by Frederick H. U. Bowman. July 20.
Gaiety, Manchester). October 25 (matinée).  Sir James Stewart Boyd Mr. H. K. Ayliff Lady Boyd Miss Helen Haye Bevan Hutchison Mr. Walter Pearce Leicester Boyd Master Lence Lister Molly Boyd Miss Marie Leman Trixie Boyd Miss Ella Maravan Heather Boyd Miss Ella Maravan Heather Boyd Miss Ella Maravan Heather Boyd Miss Elly Moodall Butler Mr. Edwin Greenwood John O'Rourke Mr. Leonard de Renzi Meeorge O'Rourke Mr. Stephen Wentworth George O'Rourke Mr. Leonard de Renzi Nurse Ewart Miss Comfort Wynlard	Clifford Carlton Mr. Villiers Stanley Vincent Stacey Mr. Frank Hertie Sir Waldemar Russell Mr. C. Elton Morgan Edmund Kerrigan Mr. Charles Locke Mollie Benson Miss Muriel Kavanagh
Dony Inompson Miss Dorothy Minto	Blanche Leroy Miss Flo Norman Evelyn Miss Clare O'Sullivan —Royal, Bury. WOMAN'S CALVARY, a story of the divorce court, in seven scenes, by Royce Carleton.
WILD THYME. See "Good News."	April 2.—Palace, Battersea.
WILLOW TREE, THE, fantasy of Japan, in three acts, by Benrimo and Harrison Rhodes. (Produced in America, March 6, Cohan and Harris, New York.) October 22.	WOMAN'S VICTORY, A, comedy-drama, in four acts, by Herbert Shelley (July 23, Hippodrome, Maidenhead). July 30. Paul Conway
Nogo Mr. Michael Sherbrooke Kimura Mr. Leon M. Lion	Simon Barley

Woman's Victory, A (Cont.).

Nelly Conway Miss Gipsy Touzeau Grace Miss Florence Huntley Mrs. Popple Miss Florence Rutter Rosie Bell Miss Florence Rutter -Royal, Stratford.

WONDER GARDEN, THE, posed and produced by Presented by the pupils of the Marble Arch School of Dancing. February 16.—

WONDER TALES, THE, of Nathaniel Haw-thorne, adapted by Rose O'Neill and Ethel Weltch. December 22.

#### PROLOGUE TO THE TALES.

Eustace Bright Mr. Geoffrey Douglas
Blue-Eye Miss Kathleen Cope
Butteroup Miss Joan Wooller
Primrose Miss Icilma Rae
Clover Miss Mabel Ireston
Huckleberry Master Henry Harrison

# TALE 1 .-- " PANDORA, OR THE WONDERFUL BOX."

Epimetheus (Theo) Mr. Patrick Ludlow Alethea Miss Mira Kenham Pandora Miss Hazel Jones First Daneer Mr. Moffat Thomas Singing Faun Master Henry Merceury Mr. Geoffrey Douglas Shepherd Mr. A Corney Grain Hate Mr. Whitworth Jones Greed Mr. A Corney Grain Hope Miss Mary Grey

Sc.-A Garden.

TALE 2 .- " MIDAS, OR THE GOLDEN TOUCH."

King Midas Mr. Whitworth Jones
Thesus Mr. A. Corney Grain
Leda Miss Daisy Davis
Marygold Miss Hazel Jones
Helen Miss Mira Kenham
Captain Mr. Rix Curtis
The Satrap of Paphlagonia. Mr. Alian Jeaves
Mercury, Mr. Geoffrey Douglas
Singer Miss Mary Grey

Sc. 1, Before King Midas's Palace; sc. 2, Treasure Room in the Palace; sc. 3, Banquet-ing Hall in the Palace.

## TALE 3 .- " PHILEMON AND BAUCIS, OR THE MAGIC PITCHER."

Baucis Miss Mary Grey
Philemon Mr. Allan Jeayes
Nicanor Mr. A Corney Grain
Zoë Miss Marjory Holman
Timon Miss Kathleen Cope
Bad Boy Miss Vera Lennox
Mercury Mr. Geoffrey Douglas
Zeus Mr. Whitworth Jones -Amhaesadors.

WONDERFUL JAMES, revival of Murray Carson and Louis N. Parker's comedy. (Produced under the title of "Gudgeons," November 10, 1898, Terry's.) February 28, Royal, Manchester; March 26, Garrick. Last performance (the 37th) April 21.

WOUNDED, THE, play, in one act, translated from the French of Robert de Smet, by R. S. and J. D. March 3.

Eveline Mrs. Margaret Chatwin
Autoine Mr. Felix Aylmer
Justine Miss Mary Raby -Repertory, Birmingham.

WURZEL-FLUMMERY, light comedy, in two acts, by A. A. Milne. April 7. Last performance (the 67th), June 2.

Robert Crawshaw, M.P...Mr. Nigel Playfair Margaret Crawshaw Miss Helen Hayo Violet Crawshaw Miss Peggy Kurton Richard Meriton, M.P. Mr. Martin Lewis Demis Clifton Mr. Dion Boucicault Lancelot Dodd Master Bertram Siems

X=0.; A NIGHT OF THE TROJAN WAR, play, in verse, by John Drinkwater. Pro-duced by the Birmingham Repertory Com-pany. April 14.

Pronax Mr. Feltz Aylmer
Salvius Mr. Nicholas Bly
Ilus Mr. Joseph A. Dodd
Capys Mr. William J. Rea
Sentinel Mr. Alfred J. Brooks
Servant Mr. Richard Wayne -Repertory, Birmingham.

YELLOW TICKET, THE, play, in three acts, by Michael Morton. (Produced in America January 20, 1914, Eltinge, New York). Sep-tember 12.

Margery Seaton Miss Violet Campbell
John Seaton Mr. Herbert Bunston
Bogolsky Mr. H. Lane Bayliff
Marya Varenka Miss Gladys Cooper
Julian Roife Mr. Arthur Wontner
Count Nikolai Rostov Mr. A. Scott-Gatty
Baron Stepan Andreyeff Mr. Allan Aynesworth
Paul Paviac Mr. Charles B. Vaughan
Peter Mr. A. Lubimoff
M. Zoubatoff Mr. Sydney Valentine

-Playhouse.

YES, UNCLE, musical comedy, in two acts, by Austen Hurgon and George Arthurs, founded on José G. Levy's version of "Le True de Brésilien," music by Nat D. Ayer, lyrics by Clifford Grey. December 29.

-Prince of Wales's.

YOUNG MINISTER, THE, play, in seven scenes, by Sheila Walsh (July 30, Royal, South Shields). September 17.

John Ashworth ... Mr. Ernest C. Edwards
Rev. Alan Proctor ..., Mr. John Manners
Bennie Sawyer ... Mr. Victor Knight
Septimus Podgers ... Mr. T. Ashbrook Tyndall
Jonas Waile ... Mr. Harry Sydney
Maria Sawyer ... Miss Maud Evans
Selina Hickey ... Miss Muriel Mason
Martha Ashworth ... Miss Belle Tilbury
Maggie Ashworth ... Miss Cissie Hall
Bessle Ashworth Miss Almée Grattan-Clyndes

-Elephant and Castle.

- YOU NEVER KNOW, "musical comedy sparklet," by Charles Cardow. November 5.
- Simon Simkins Mr. Barney Murphy
  Rev Cannot Mr. Harry Howe
  Mrs. Cannot Miss Mabel Lorne
  Jack Cannot Mr. Charles Cardow
  Nina Temperton Miss Hilda Elen
  Doreen Irmington Miss Gracie Gallimore
  Lord Hadem Mr. George Lennard
  Colonel Paisley Mr. George Lennard
  A Waitress Miss Phyllis Hope
  —Queen's, Leeds.
- —Queen's, Leeds.

  ZIG ZAG, revue, in twelve scenes, by Albert de Courville, Wal Pink, and George Arnould, with music by Dave Stamper, lyrics by Gene Buck, incidental music and orchestration by Julian Jones, the staging by Ned Wayburn, and the production in general by Albert de Courville, Principal artists, Mr. George Robey, Miss Shirley Kellogg, Mr. Bertram Wallis, Miss Daphne Pollard, Mr. George Clarke, Miss Marie Spink, Miss Cicely Debenham, Mr. Harry Frankiss, Mr. Edwin Ellis, Miss Molly Monroe, Mr. Denham Charles, Mr. Arthur Goodall, Miss Marjorie Hastinge, Miss Madge Broadwood. January 31.—London Hippodrome.
- £150, "War Economy" revue, by Walter Hackett, lyrics by Douglas Furber, music by Lao Silesu, Emmett Adams, and Fred Sparrow. Principal artists, Mr. Douglas Furber, Mile. Madeleine Choiseulle, Mr. Murri Moncrieff, Mr. Alec S. Clunes, Mr. Rube Welch, Mr. J. M. Campbell, M. Leon Morton, Miss Daisy Burrell, Miss Sheila Hayes, Miss Vera Neville, Mr. Al. Brown. April 30. Last 'performance (the 24th). May 19.—Ambassadors.
- 1917, SOME SHOW, UP TO DATE, balletrevue, presented by John Huddlestone and John Tiller. Principal artists, Mr. Fred Walmsley, Mr. Gus Elton, Mr. Frank Varney, Mr. Colln Brice, Miss Storrow, Miss Chard, Miss Lihan Webb, Miss Marie Brett, Miss Stella Gardner, Miss Dolly Prince, Miss Eva Lynn, Miss Grace Aveling. July 2.—Winter Gardens, New Brighton.
- 100 YEARS AGO, musical piece, book by Clifford Gray, music by Nat D. Ayer. March 12.—Empire, Nottingham.

# PLAYS PRODUCED DURING 1916, WHICH CONCLUDED THEIR RUNS DURING 1917.

- HIGH JINKS. Produced at the Adelphi.

  August 24, 1'416. Last performance (the 383rd), July 21, 1917.
- PELL MELL. Produced at the Ambassadors. June 5, 1916. Last performance (the 298th), February 24, 1917.
- SEE-SAW. Produced at the Comedy. December 14, 1916. Last performance (the 158th), April 14, 1917.
- HINDLE WAKES. Produced at the Court. December 23, 1916. Last performance (the 19th), January 6, 1917.
- YOUNG ENGLAND. Produced at Daly's,
  December 23, 1916, where it ran for 58 performances, ending February 3; the run was
  resumed at Drury Lane on February 24,
  and ended on March 24 with 37 performances, bringing the total up to 95 performances at the two houses.
- DADDY LONG-LEGS. Produced at the Duke of York's. May 29, 1916, Last performance (the 518th), June 16, 1917.
- THEODORE AND CO. Produced at the Gaiety. September 19, 1916. Last performance (the 504th), December 8, 1917.
- THE GIRL FROM CIRO'S. Produced at the Garrick. September 4, 1916. Last performance (the 202nd), February 24, 1917.
- PEG O' MY HEART (revival). Produced at the Globe. October 18, 1916. Last performance (the 155th), February 24, 1917.

- WHERE THE RAINBOW ENDS. Produced at the Globe (matinées only). December 28, 1916. Last performance (the 23rd), January 20, 1917.
- THE WIDOW'S MIGHT. Produced at the Haymarket. November 15, 1916. Last performance (the 104th), February 3, 1917.
- A KISS FOR CINDERELLA (revival). Produced at the Kingsway. December 23, 1916. Last performance (the 53rd), February 3, 1917.
- PETER PAN (revival). Produced at the New. December 23, 1916. Last performance (the 49th), February 3, 1917.
- THE MISLEADING LADY. Produced at the Playhouse. September 6, 1916. Last performance (the 239th), March 31, 1917.
- THE HAPPY FAMILY. Produced at the Prince of Wales's. December 18, 1916. Last performance (the 41st), January 27, 1917.
- HOBSON'S CHOICE. Produced at the Prince of Wales's. June 22, 1916. Last performance (the 246th), January 6, 1917.
- BLUEBELL IN · FAIRYLAND (revival). Produced at the Prince's. December 2, 1916. Last performance (the 106th), February 10, 1917.
- POTASH AND PERLMUTTER IN SOCIETY. Produced at the Queen's. September 12, 1916. Last performance (the 192nd), February 10, 1917.
- HOME ON LEAVE. Produced at the Royalty. October 18, 1916. Last performance (the 145th), February 17, 1917.

- THE PROFESSOR'S LOVE STORY (revival).

  Produced at the Savoy. September 7,
  1916. Last performance (the 235th), April
  14. 1917.
- ALICE IN WONDERLAND (revival). Produced at the Savoy (matinées only). December 26, 1916. Last performance (the 29th), January 27.
- THREE CHEERS. Produced at the Shaftesbury. December 21, 1916. Last performance (the 190th), June 2, 1917.
- CHARLEY'S AUNT (revival). Produced at the 8t. James's. December 14, 1916. Last performance (the 64th), January 20, 1917.
- HOUP-LA. Produced at the 8t. Martin's. November 23, 1916. Last performance (the 108th), February 24, 1917.
- THE BELLE OF NEW YORK (revival). Produced at the Strand. December 20, 1916.
  Last performance (the 15th), January 6, 1917.
- SOME. Produced at the Vaudeville. June 29, 1916. Last performance (the 273rd), April 14, 1917.
- LONDON PRIDE. Produced at Wyndham's. December 6, 1916. Last performance (the 280th), August 4, 1917.

## AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS, COMPOSERS, AND ADAPTORS, WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1917, ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references to the familiar operas are included.

"A. and O."—"Blight." ADAMS, EMMETT.—"£150." ADAIR, FRANCIS. — "Moonshine and Shadows."

"A. D. C. S. B."—"An Admiralty Dispatch."

"A. H. M."—"An Admiralty Dispatch."

ALDIN, CECIL.—"The Happy Family."

ANDERSON, ARTHUR.—"The Beauty Spot."

ANSTEY, F.—"The Man from Blankley's."

ARCHER, WILLIAM.—"Ghosts."

ARMSTRONG, CAPTAIN CECIL FERARD.—

"The Knuts on Tour," "Safe Conduct."

ARNOULD, GEORGE.—"Zig-Zag."

ARTHURS, GEORGE.—"Seeing Life,"

"Hanky-Panky," "Suzette," "Sugar,"

"Hanky-Panky," "Suzette," "Sugar,"

"The Sugar Baby," "Arlette," "Yes,

Uncle."

AUDRAN, EDMOND.—"The Grand Mogul," Shadows." Uncle."
AUDRAN, EDMOND.—"The Grand Mogul."
AUSTIN, CHARLES.—"Parker's Appeal."
AUSTIN, SAM.—"A Fatal Rehearsal."
AYER, NAT D.—"The Bing Girls Are There,"
"The Other Bing Boys," "100 Years Ago,"
"Yes, Uncle."
AYRE, CHARLES K.—"The Skipper's Submarine.' BAILEY, LIEUTENANT A. M.—"Hello, Blighty!" BAIRNSFATHER, CAPTAIN BRUCE.—"The Better 'Ole," "Any Old Thing." BAKER, ELIZABETH.—"Partnership." Better 'Ole,' Any Old Thing.

BAKER, ELIZABETH.—"Partnership."

BALDWIN, CHARLES.—"Housekeeping,"

"Air Birds." "The House That Jerry
Built," "Wanted, a Wife."

BANTOCK, LEEDHAM.—"Physical Culture."

BARDE, ANDRE.—"Carminetta."

BARKER, GRANVILLE.—"Votes by Ballot."

BARNEWALL, JOHN.—"The Bacac."

BARNEWALL, JOHN.—"The Bring."

BARNEWALL, JOHN.—"The Bring."

BARNEWALL, JOHN.—"The Spring Song."

BARNEWALL, JOHN.—"The Old Lady Shows
Her Medals," "Seven Women," "Dear

Brutus," "Reconstructing the Crime,"

"Peter Pan," "A Kiss for Cinderella."

BARRY, H.—"Bright and Breezy."

BATES, FLORENCE.—"Her Wedding Night."

BAX, ARNOLD.—"From Dusk to Dawn."

BAXTER, CAFFYN.—"Bright and Breezy."

BEE, GEORGE.—"The Picture Girl."

BEALE, ERICA KATHLEEN.—"Les Immortelles."

telles."
BECQUE, HENRY.—"La Parisienne."
BELLAMY, W.—"The Picture Girl."
BENRIMO.—"The Willow Tree."
BENTLEY, FRED.—"Lend Me Your Husband," "My Hat."
BERNARD, TRISTAN.—"Aimable Lingère, Une; ou, Chaque Age a ses Plaisirs."
BIGGERS, EARL DERR.—"Inside the Lines."
BIFMINGHAM GEORGE A "Me TANGER".

BIRMINGHAM, GEORGE A .- "My America."

BISSON, ALEXANDRE .- "Les Surprises du Divorce BLACKMORE, GEOFFREY.—"Maid of the Midnight Sun." BLORE, ERIC.—"The Bing Girls Are There." BLOW, SYDNEY.—
"The Spring Sang."
C. H.—"Cheerio!" Airs SYDNEY .- " The Double Event." Graces." BOULTON, MATTHEW .- "Too Much Symp-BOWMAN, FREDERICK H. U.—"The Woman Who Dared."
BOUVET, L.—"Arlette."
BRAHAM, PHLIP.—"Bubbly."
BRANDON, DOROTHY.—"Wild Heather." BRANDON, JOHN G.—"The House with the Five Lanterns," "The Woman of Louvain," "The Silent Service."

BRIEUX, EUGENE.—"Damaged Goods," "Blanchette," "The Three Daughters of M. Dupont." BRIGHOUSE, HAROLD .- "The Maid France.' BROOKE, A. EDWARD.—"The Sin of Ann Stanhope." BRYAN, GEORGE.—"Britain's Guests."
BUCK, GENE.—"Zig-Zag."
BURNABY, DAVY.—"Topsy-Turvy," "Any
Old Thing." BURNEY, ESTELLE.—"The Prodigy." BYRON, TERENCE .- "Simple Simon." CALDEN, HARRY.—"The Bluff Boys."
CALTHROP, DION CLAYTON.—"The Chance
of a Lifetime," "Unfurnished," "A
Southern Maid."
CANNAN, GILBERT.—"Everybody's Hus-CANNAN, band." CAPEL, GEORGE .-- "Uncle Joe's Will." "The CARDOW, CHARLES.—"You Never Know."
CARDOW, CHARLES.—"You Never Know."
CARLETON, ROYCE.—"The Girl and the Blackguard," "A Woman's Calvary,"
"Home Comforts."
CARLISLE, —"A Blind Soldier's Revelations." tions,"
CARPENTIER, C. A.—"Carminetta."
CARR, HOWARD.—"La Fille Mal Gardée,"
"Master Wayfarer."
CARRICK, HARTLEY.—"Hanky Panky,"
"Round the Map,"
CARROLL, LEWIS.—"Alice in Wonderland."
CARSON, MURRAY.—"Wonderful James," CARSON, MURRAY.—"Wonderful James,"
"Rosemary."
CARTON, R. C.—"The Off-Chance."
CASEY, W. F.—"Insurrection."
CASSON, LOUIS.—"Maid of the Midnight
Sun" CATLING, MAUD .- " A Mother, but Not a Wife.

CHAMBERS, C. HADDON .- "The Saving

Grace."
CHAPIN, HAROLD.—" Augustus in Search of "The Philosopher of Buttera Father,' biggens.

CHAPPELLE, FREDERICK W.—"Here and There," "Ocean Waves," "Good-by-ee." CHAPMAN, HARRY J.—"The Elocutionist." CHATRIAN, ERCKMANN.—"The Bells." CHILDERSTONE, CHARLES.—"Pleasure

ARKE, CUTHBERT. — "The CLARKE, Happy

CLARKE, H. SAVILE,-" Alice in Wonder land." CLAUDEL, PAUL.-"The Tidings Brought to

CLAYTON, HERBERT .- " All the Fun of the

Show.

CLEVELAND, RICHARD,—"Pomponette."

CLIFT, E. P.—"Emeraïds," "Dawn in Bethnar
Green," "The Last Straw."

CLINTON, ALFRED.—"The Bluff Boys."

COBB, THOMAS.—"Mrs. Pomeroy's Reputa-

COGLEY, F. J.—"Gassed."
COHEN, THELMA.—"A Question of Iden-

tity." KE, CAPTAIN DESMOND .- "One Hour of

COLLINS, SEWELL.—"Bracelets," "The Quitter," "Just Like a Man." "The COLMAN, ARTHUR T.—"The Mouse in the Larder."

COLMER, LEE .-- "The Other Bing Boys." CONGREVE, WILLIAM .-- "Love for Love CONGREVE, WILLIAM.—"Love for Love." COPPO, UGLENICO. — "Moonshine and

Shadows."
COURTNEY, W. L.—"Simetha."
COWEN, SIR FREDERIC.—"Cupid's Con-

Spiracy."

COWEN, LAURENCE.—"Double Dutch,"
"Good Gods."

CORNWALLIS-WEST, G.—"Pro Patriâ."

COUCH, FRANK.—"The Bluff Boys."

COURTELINE, GEORGES.—"Le Commissaire
est bon Enfant." spiracy."

COWLRICK, CHARLES.—"Follow the Flag." GRAIG, EDITH.—"Death and the Lady." CRAVEN, ARTHUR SCOTT.—"Master Way-farer."

CRAVEN, CYRIL T.—" Before the Dawn."
CROSSLEY, FLORENCE H.—" A Daughter of Devon," "The Rolling Stone."
CUMBERLAND, RICHARD.—" The Jew."
CURZON-HERRICK, LADY KATHLEEN.—

"In the '45."

CUMMINS, MISS .- "Fox and Geese."

DALE, ARTHUR.—" Muddles."
DARNLEY, J. H.—"The Other Mr. Smith,"
"What a Catch."
DARNLEY, HEEBERT.—"Mr. Mayfair," "The
Last Straw."

Last Straw."

DAREWSKI, HERMAN.—"Follow the Flag,"

"The Better 'Ole," "Topsy-Turvey,"

"Carminetta," "Any Old Thing."

DAREWSKI, MAX.—"Seeing Life," "Hanky-Panky," "Suzette."

DARELL, CHARLES.—"The Millionaire and the Woman." "Woman and Her Mate,"

"Should a Wife Refuse?"

DAVID, WORTON.—"The Bing Girls are There," "Hanky-Panky," "Topsy Turvey," "Any Old Thing."

DAVIES, D. T.—"Where is He?"

DAVIES, HIBERT HENRY," "The Mollusc."

vey," "Any Old Thing."
DAVIES, D. T.—"Where is He?"
DAVIES, HUBERT HENRY.—"The Molluse."
DAWSON, FORBES.—"On the Rocks."
DAY, MISS.—"Fox and Geese."

DE CALLLAVET, G. A .- "Miquette et sa

Mere."

DE CHASSAIGNE, J. C.—"Love and War."

DE CORDOVA, RUDOLPH.—"Trying On."

DE COURVILLE, ALBERT.—"Zig-Zag," "The

Big Show," "Good-by-ee," "Smile,"

"Here and There," "Ocean Waves."

DEBENHAM, L.—"The Ten Dancing Prin-

ERS, ROBERT DE.—Miquette et sa' FLERS,

METC.

METC.

METC.

METC.

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METC.

METC.

"The Magic Pipe."

DE LARA, GEORGE.—"The So Simple."

PENVILLE, ALFRED.—"The Spirit of the Empire."

DE SMET, ROBERT.—"The Wounded."
DEVEREUX, ROY.—"Love and War."
DEVEREUX, WILLIAM.—"Sir W DEVEREUX, Raleigh." Walter

DE VILLE, GUSTAVIE.—"The Gay Lady."
DIX, FRANK.—"What a Lady."
DONNET, MME.—"La Pomme D'Or," "Fêtes
Galantes."

DOTTRIDGE, ERNEST.—" My Son Sammy."
DOUGLASS, R. H.—" Buttercups."
DOUGLASS, VINCENT.—" The Jeffersons,"

DUUGLASS, VINCENT.—"The Jeffersons,"
"A Christimas Dream."
DRAKE, SUB-LIEUT. WILLOUGHBY.—
"What Every Girl Can Do."
DRINKWATER, JOHN.—"X = 0."
DUFF, G. ROYDON.—"The Voice in the Dark."

Dark.

DUKES, ASHLEY.—"The Man Who Married a Dumb Wife," DUNCAN, SARA JEANNETTE.—"Julyann." DUNSANY, LORD.—"A Night at an Inn."

ECHEGARAY, JOSE.—"The Cleansing Stain." EDGAR MARRIOTT.—"Follow the Flag,"
"Pleasure Bound."

"Pleasure Bound."

EDMONDS, E. VIVIAN.—"The Third Man,"

"A Hidden Past," "Her Only Son."

EDWARDS, JACK.—"Fums Up."

ELGAR, SIR EDWARD.—"The Fringes of the Fleet."

ELIOT, ARTHUR.—"The Better 'Ole," "Any Old Thing"

ELLIOT, SERGEAINT TOM.—"Orders is Orders."

ELLIS, ALBERT E.-" Money and Misery."

ELLIS, ALBERT E.—" Money and Misery."
ELLIS, WALTER W.—" Monty's Flapper,"
"The Profiteer."
ELSAP.—"Carry On."
ELWES, EVA.—" A Mother's Prayer,"
"Honour the Man You Wed," "The Girl Mother," "His Wile's Good Name."
ENTWISTIE, HAROLD.—"The Dowry."
ESMOND, H. V.—" A Kiss or Two" ("Salad Days.")
ESNOMEL.—"Ida Collaborates."
ESTOB, CLARE.—"The Borgia."

O'Toole," BERNARD .- " Doctor FAGAN.

FARJEON, HERBERT.—"Friends,"
FARRELL, MARY.—"The Clock."
FAYDON, NITA.—"The Clever One,"
FELL, MARIAN.—"Uncle Vanya."

FAYDON, MARIAN.—"Uncle Vanya."
FELL. MARIAN.—"Uncle Vanya."
FELLOWS, FRANK.—"John Bull."
FINCK, HERMAN.—"Airs and Graces,"
"Round the Map." "Carminetta."
FINDON, HAROLD.—"As a Man Sows."
FLERS, F. L.—"The Beauty Spot."
FOLEY, CAPTAIN E. GREEN.—"The Knuta FOLEY, CAP

FORBES, E. ST. CLAIR.—"Daddy's Girl." FORD, HARRIET.—"The Dummy; or, "Some" Detective.

FORTESCUE, CAPTAIN G. A.—"Hello, Blighty!" FORSTER-BOVILL, W. B.—"Nature's Call," "The White Card."

FOSS. KENELM.—" Alias Jones." FRANCE, ANATOLE.—"The Man Who Married a Dumb Wife."

FRASER, JOHN FOSTER .- "The

FRASER-SIMSON, HAROLD..." The Maid of the Mountains," "A Southern Maid." FURBER, DOUGLAS..." £150,"" "Hello, Mor-ton!" "Carminetta."

GALLON, TOM.—"Felix Gets a Month," "Plstols for Two."
GALSWORTHY, JOHN.—"The Foundations."
GARROD, W. V.—"A Love Marriage," "The Heart of a Thief," "Love Levels All Ranks."

GAVAULT, PAUL.-" La Petite Chocolatière." GERANT, JOHN.-" Three Bites," "Nosey

Knows."

Knows."

Knows."

GERARD, STANLEY.—"Here They Come."

GERSTENBERG, ALICE.—"Overtones."

GERTEL.—"La Fille Mal Gardée."

GIDEON, MELVILLE.—"The Bing Girls Are
There," "The Big Show," "Ciro's Frolics."

GILBERT, BERT.—"Where's the Chicken?"

GILBERT, W. 8.—"Pygmalion and Galatea."

GINNER, RUBY.—"The Pake Bonnet."

GLOVER, ALF.—"Air Birds."

GLOVER, ALF.—"Air Birds."

GLOVER, EVELYN.—"Their Mothers."

GLYN, ELINOR.—"Three Weeks."

GONZALEZ, MANUEL.—"The Cleansing Stain."

GORDON-LENNOX. COSMO.—"Round the

GORDON-LENNOX. COSMO .- " Round the Map."

Map."
GOW, ADA.—" Characters."
GRAHAM, BERTPHA N.—" Pitch and Toss."
GRAHAM, CAPTAIN HARRY.—The Maid of the Mountains," "A Southern Maid."
GRATTAN, HARRY.—" Cheep."
GRAY, SERGEANT LESLIE C.—"The Knuts on Tour," "Which?" "Gunpowder Gertie of Gambler's Gulch."
GREENSANK, PERCY.—" The Boy."
GREENSIDE, DOROTHY.—" St. Bride and the Mantle."

Mantle.

GREY, CLIFFORD.—"The Other Bing Boys,"
"The Bing Girls Are There," "100 Years
Ago," "Arlette," "Round the Map," "Yes,
Uncle!"

Uncle!"
GREY, LEN.—"Cheering Him Up."
GROSSMITH, GEORGE.—"The Bing Girls Are
There," The Other Bing Boys."
GROVES, WILLIAM E.—"Redeemed."
GRUNDY, SYDNEY.—"A Pair of Spectacles."
GUITRY, SACHA.—"Sleeping Partners."
GUPTA, KEDAR NATH DAS.—"Bharata."

WALTER .- " £150," "The In-

HACKETT, W HALL, ELSIE .- "The Pageant of the Southern

HAMILTON, CHRIS.—"Adams and Eves."
HAMILTON, COSMO.—"The Catch of the

Season."

HAMMOND, MRS. FREDERICK.—"Hello, Canada!"

HANKIN, ST. JOHN.—"The Three Daughters of M. Dupont."

HARCOURT, CYRIL.—"Wanted, a Husband!"

HARKER, W. VERE.—"Mirth and Melody,"

"Here They Come."

HARRIS, CLIFFORD.—"The Maid of the Mountains," "Somewhere in France,"

"The Lads of the Village," "The Beauty Spot."

Spot."

HARWOOD, CAPTAIN H. M.—"Billeted."

HASLAM, RALPH.—"Sweet Simplicity."

HASTINGS-WALTON, GLADYS.—"The Heart

of a Woman," "The Light That Leads Me
Home," "Let No Man Put Asunder,"

"Roll of Honour," "A Broken Doll."

HAWTHORNE, NATHANIEL .- "The Wonder

HAWTREY, CHARLES .- "The Private Secre-

tary."

HAYLOCK, JOHN F.-" Economic Pressure."

HEAD, C. W.-" How Are You?"

HEATON-GREY, CAPTAIN R.-" Characters."

HEIJERMANS, HERMAN.-" The Hired Girl."

HENGLER, ALBERT.-" Many Waters."

HENRY, O.-" A Steal."

HERBERT, ZOE.-" Lend Me Your Husband."

HERON, GILBERT.-" In the Dark," "The Picture Girl."

Picture Girl."

HEWSON, J. JAMES.—"The Coming of Grainger Halkyn."
HICKS, GUNNER R. C.—"Flew-So the Flier." JAMES .-- "The Coming of

"Gunpowder Gertle of Gambler's Gulch."
HICRS, SEYMOUR.—"The Catch of the Season," "Cash on Delivery," "Bluebell in Fairyland."

ceason, "Cash on Delivery," "Bluebell in Fairyland."

HLLL, GRAHAM.—"The Blue Envelope."

HILL, T.—"When the Heart is Young."

HIRSTE, GFORGE.—"Hullo. Bubbles!"

HOARE, DOUGLAS.—"The Spring Song."

HOFFE, MONCKTON.—"Anthony in Wonderland." "Before Dawn." "Carminetta."

HOFFE, MONCKTON.—"Anthony in Wonderland." "Before Dawn." "Carminetta."

HOPE-LUMLEY, LIEUTENANT R.—"The Enemy Within" ("Marie Sees It Through"),

HORNIMAN, ROY.—"Three Weeks."
HORNIMAN, ROY.—"Three Weeks."
HORNIMAN, WALTER.—"Seven Days' Leave."
HOWARD, WILSON.—"The Broken Trail."
HUGHES, GEORGE.—"Nosey Knows."
HUGHES, GEORGE.—"Nosey Knows."

HUMPHREYS, CECIL.—"The Duchess's Diamonds."

HUMPTER, HORACE.—"Reprisals."

HUNTER, HORACE.—" Reprisals."
RUNTER, R. G.—" His Own Way."
HURD, JAMES.—"The Better 'Ole."
HURGON, AUSTEN.—" Suzette,"
Uncle!"

HUTCHINSON, ERNEST.—"The Three Damaged Ghosts of M. Dupont."
HYLTON, JACKSON.—"Why Worry!"

EN, HENRIK.—" Ghosts," "Rosmers-

JACKSON, -.- " A Blind Soldier's Revela-

JACKSON, MYRTLE STRODE.—"The Play-Actress."

JACQUES, HENRI.—" My Uncle, the J.P."
JAMES, HENRY.—" The Outcry."
JEANS, RONALD.—" Give and Take."
JEFFERSON, ARTHUR.—" Was the Marriage

JENNINGS, NNINGS, GERTRUDE.—"No Servants,"
"Waiting for the 'Bus," "The Lady in

Red."
JEROME, K. JEROME.—"The Passing of the Third Floor Back," "Cook."
JEROME, LOUIS.—"Sugar."
JESSE, F. TENNYSON.—"Billeted."
JONES, GUY.—"The Clock."
JONES, GWEN.—"Luck of War."
JONES, HENRY ARTHUR.—"The Pacifists,"

"The Liars."

JONES, HORACE.—"Buttercups."

JONES, JULIAN.—"Zig-Zag."

RNO, FRED.—"Three Bites," "Nosey Knows." KARNO, KENNEY, HORACE.—"P. Pipp, Detective."
KERVAL, HENRY.—"The Spring Song."
KHORI, TORAHIKO.—"Kanawa."

KIMBERLEY, MRS. F. G.—"My Home in Kentucky," "Back Home in Tennessee," "The Pride of the Regiment." KIPLING, RUDYARD.—"The Fringes of the Fleet."

KITCHEN, FRED-" What's He Doing?" KITCHEN, REUBEN.—" Ring Up."

LABICHE.—"Embrassons-Nous, Folleville."
LALLY, GWEN.—"Pierrot Philanders."
LAMB. RANDAL N.—"Charity."
LANDA, GERTRUDE.—"The Jew."
LANDA, JACK.—"The Jew."
LANDALY, PERCIVAL.—"Stolen Fruit."
LANYON, CHARLES.—"Tin Gods."
LARA, GEORGE DE.—"Tin So Simple."
LASSAILLY, EMILE.—"Garminetta."
LAURENCE, CLARICE.—"Her Number."
LAYTON, FRANK G.—"The Parish Pump."
LEAMY, ANDREW H.—"An Episode of 1916,
Somewhere in France."
LE FEUVRE, GUY.—"Arlette."
LEE, BERT.—"Wanted, a Wife."
LENA, ROBERTO.—"The Eve of St. Patrick."
"Her Old Kerry Home," "Sentenced to
Death."
LENNOX, COSMO GORDON.—"Box B."

Death."
LENNOX., COSMO GORDON.—"Box B."
LEOFFELER, MLLE.—"Mischievous Mimi."
LEONARD, HERBERT.—"All Plums."
LEONARD, ROBERT.—"His Wife's Friend."
LESLIE, HENRIETTA.—"The Pageant of the
Southern Cross."
LEVY, OHARLES.—"Visions."
LEVY, JOSE.—"Arlette," "Yes, Uncle."
LEVY, JULES.—"Le Commissaire est bon
Enfant."
LION. LEON M.—"Felix Gets a Month." "Pis-

Enfant."
LION, LEON M.—"Felix Gets a Month," "Pistols for Two."
LITCHFIELD, EMMA.—"Always Welcome."
LODGE, ARTHUR.—"Hard Cash."
LODGE-PERCY, J.—"For Love of Peg,"
"Why She Got Married."
LOMATH, STUART,—"The Wastrel and the

Woman."
LONGSON, E. H.—" While Rome Burns."
LONGSTAFFE, ERNFST.—" My Son Sammy."
LONSDALE, FREDERICK.—" The Maid of the Mountains.

Mountains."
LOTINGA, ERNIE.—" Money and Misery,"
"Wanted, a Wife."
LOWTHER, MRS. CHRISTOPHER.—"Death
and the Lady," 'From Dusk to Dawn."
LUPINO, STANLEY.—"The House that
Jerry Built."
LYONS, A. NEIL.—"A Bit of a Lad."

MACMANUS, J. E.—"The Doctor's Duel."
MADDEN, TOM.—"Acushia."
MAFTERLINCK, MAURICE.—"Joyzelle."
MAHER, D. C.—"Patsy Cann," "Partition."
MACKAY, J. FEINTON.—"My Uncle the J.P."
MALLESON, MILES.—"D" Company,
"Michael."
MALTBY, H. F.—"Petticoats."
MANNING, BURTON.—"The Picture Girl."
MARC, QUESTIAN.—"The Great Calamity."
"MARLOWE, CHARLES."—"When Knights
Were Bold."
MARS, ANTONY.—"Les Surprises de

MARS, ANTONY. - "Les Surprises Divorce."

Divorce."

MARSHALL, CAPTAIN BOBERT.—" His Excellency the Governor."

MASEFIELD, JOHN.—" Good Friday."

MAUDE, A.—" The First Distiller."

MAUDE, L:—" The First Distiller."

MAUGHAM, W. 8.—" The Land of Promise."

MAWER, MISS.—" The Poke Bonnet."

MAYNE, RUTHERFORD.—" Industry."

McCARTHY, BERNARD.—" Crusaders."

McCLOUGHLIN, D.—" Maggie McFadden's

Breach of Promise Case."

McCULTY, EDWARD.—" Food Shortage."

McCULTY, EDWARD .- "Food Shortage."

McCUTCHEON, GEORGE .- "Brewster's Mil-

McHugh, Martin.—"Temmy Tom."
McLellan, C. M. S.—"Round-the Map."
McNamara, Gerald.—"The Throwbacks."
McQuire, T. C.—"The Belgian's Oath."
MEGRUE, ROI COOPER.—"Under Cover."
MEREDITH, Margaret.—"The Crusade."
MERIMEE, PROSPER.—"Le Carrosse di

MERVYN, EDWARD,—" In Cupid's Garden."
MILNE, A. A,—" Wurzel-Flummery."
MILTON, ALLAN.—" Helle, Buxton!"

MOLIERE.—"Sgnarelle; ou le Coonaire," "Le Malade Imaginaire." Cocu Imagi-

MONCKTON, LIONEL.—"Airs and Graces"
"The Boy."
MOORE, CHARLES.—"Buttercups."

MORRISON, CORPORAL.—"The Knuts on Tour."

MORTIMER, LEONARD.—"The Lane Without a Turning," "Deliver the Goods." MORTON, FLORENCE.—"The Bargain."

MORTON, MICHAEL.—"Remnant," "The Yellow Ticket."
MOULE, FRED.—"Moonshine and Shadowe."
MOYLAN, THOMAS KING.—"Oh, Lawsey Me," "Tactics."

MURRAY, DOUGLAS,-" Burgess Decides."

NALLY, T. N.—"Finn Varra Maa."
NELSON, GEORGE.—"Strings."
NICCODEMI, D.—"Remnant."
NICHOLSON, THE HON. MRS. HAROLD.—
"The Banquet."

NORMAND, JACQUES.—"L'Amiral."
NORRIS, A. E.—"Gold and Syrup."
NORTON, FREDERIC.—"Pamela."
NORTON, MRS. EDWARD.—"The Triumph of Pierrot."

NOUGUES, JEAN.—"Love and War,'
"Whisky."
NOVELLO, IVOR.—"Arlette."

OBERMER, SEYMOUR.—"When the Clock Strikes Nine"
O'HANLON, H. B.—"Speculations."
O'HIGGINS, HARVEY J.—"The Dummy; or, 'Some' Detective."
O'KEILLY, SEUMAS.—"The Parnellite."
O'NEILL, NORMAN.—"Before Dawn."
O'NEILL, ROSE.—"The Wonder Tales."
O'NEILL, FOLEY, ANASTASIA.—"Father O'FFINn"

O'Flynn. O'FIJIII.
ONGLEY, BYRON.—"Brewster's Millions."
ORME, MICHAEL.—"The Woman on the Window Sill."
OSBORNE, CHARLES.—"How Are Yer."
O'SHEA, T.—"Domestic Economy."

O'SHEA, T.-" Demestic Ecor OWEN, HAROLD.-" Loyalty.

PALMER, G. MOLYNEUX,-"Finn Varra Maa.

PARKER, ALFRED.—"Sugar," "Topsy-Tur-vey," "Snowballs," "Ciro's Frolics," "Any

PARKER, ALFRED.—"Sugar," "Topsy-Turvey," "Snowballs," "Ciro's Frolics," "Any Old Thing."

PARKER, LOUIS N.—"The Aristocrat," "Rosemary," "Wonderful James," "The Sacrament of Judas."

PARRY, ARTHUR.—"Ship Ahoy,"

PARSONS, D. S.—"All the Fun of the Show,"

PAYNE, GILBERT.—"What's He Doing?"

PEARN, VIOLET.—"Hush."

PEARSE, P. H.—"The Singer."

PERTWEE, ROLAND.—"Ten Minutes' Tension."

PHILLIPS, REV. W. F.—"The Lost Legacy."
PINERO, SIR ARTHUR.—"The Amazons,"
"Mr. Livermore's Dreams." "Trelawny
of the Wells," "Fay Zuliani."

PINK, WAL.—"Zig-Zag," "The Big Show,"
"Good-by-ee," "Mr. Mayfair," "Here
and There," "Ocean Waves,"
POLLOCK, JOHN.—"Damaged Goods."
PONSONBY, EUSTACE.—"The Bing Girls
Are There."

Are There."
POWELL, DUDLEY.—" Carry On," "What's
He Doing?"
POWER, VICTOR O'D.—" The Peril of Sheila."
POWER, VINCENT.—"The Rat."
PURCELL, R. J.—" The Spoiling of Wilson."

RAMSAY, ALICIA.—"Trying On."
RAPHABL, JoHN N.—"Between Twelve and Three." "The Infernal Machine."
RATCLIFEE, ELEANOR.—"Fairyland."
RAY, HARRY.—"The Bluff Boys."
RAY, R. J.—"The Strong Hand."
REAN, CLIFFORD.—"A Light in his Darkness," "For Those in Peril on the Sea,"
"His Last Leave."
REEVE, GUY.—"Carry On," "Wish Me Luck."

REEKIE C. D.—"Shin Ahov!"

REEKIE, C. D.—"Ship Ahoy!"
RELSIE, REGINALD.—"Good-night, Every-body; or Nightmares," "Entre Nous,"
"All the Fun of the Show."
RIGBY, ARTHUR.—"Polly the Pane Polisher."
EHODES, HARRISON.—"The Willow Tree."
ROBE, HARROLD.—"Follow the Flag."
ROBERTS, BOB.—"Mirth and Melody."
ROBERTS, RANDAL.—"A Pair."
ROGERS, HARRY.—"Our Adopted Daughter."
ROLLIT, GEORGE.—"Robbed."
ROLLIT, GEORGE.—"Robbed."
ROMALD, CLAUDE.—"Arlette."
ROME, ERED.—"'Opkins on Fatigue."
RONALD, CLAUDE.—"Arlette."
ROSE, A.—"The House that Jerry Built."
ROSE, A.—"The House that Jerry Built."
ROSE, A.—"The Boy." "A Southern Maid,"
"The Happy Family."
RUSSELL, KENNEDY.—" Cheerlo!"
RYECROFT, MRS.—"The Wonder Garden."

SALISBURY ARTHUR.—"The Right Roys."

SALISBURY, ARTHUR.—"The Bluff Boys."
SALTOUN, WALTER.—"Her Day of Reckoning." "Her Forbidden Sacrifice."
SANDEMAIN, CHRISTOPHER.—"The Cleansing Stain."

sing Stain."

SARGENT, HERBERT C.—" Maid of the Midnight Sun."

SAVILLE, ALEC D.—" Britain's Guests."

SCHRIER, HENRIETTA.—" For Love of Peg,"

"Why She Got Married."

SENNOI, JACQUES.—" Entre Nous."

SARGENT, HERBERT C.—" Here and There,"

"Ocean Waves."

"SETON, HENRY."—" A Pair," "Darling,"

SHAW, HAROLD.—" His Own Way."

SHELLEY, HERBERT.—" A Woman's Victory."

SHERMAN, J.—"A Wife by Instalments."
SHIRLEY, ARTHUR.—"British to the Backbone," "Auld Robin Gray."
SHURLEY, GEORGE.—"Cheerio!"
SILESU, LAO.—"£150."
SILL, LOUISE MORGAN.—"The Tidings Brought to Mary."
SIMPSON HABULD.—"Anthony's Dilayman."

SIMPSON, HAROLD .- "Anthony's Dilemma,"

"Prystoal (Initure." Bluebell in Fairyland." "Alice in Wonderland."

SMITH, MARY STAFFORD.—"Penny Wise."

SMITH, WINCHELL.—"Brewster's Millions."

SOHLKE, GUS—"The Other Bing Boys."

SOWERRY, GHITA.—"Sheila."

SPRINGSON, SAM.—"Myer's Fancy."

ST. ALBANS, BLANCHE.—"Come Back to Erin."

JOHN, CHRISTOPHER (MISS),-"The Hired Girl.

STAMPER, DAVE.—"Zig-Zag."
STAMPER, DAVE.—"Zig-Zag."
STAMNARD, ELIOT.—"The Last Straw."
STEEL, FLORA ANNIE.—"Granddad."
STILES, LESLIE.—"Love-Making to Order,"

"Topsy-Turvy."

STOREY, HAROLD.—"The Bargain."

STORE, MARGUERITE.—"The Borgia."

SUTCLIFFE, LIEUTENANT.—"Hello,

Blighty!"

Blighty!"
SUTHERLAND, E. G.—"Monsieur Beaucaire."
SUTRO, ALFRED.—"The Marriage—Will Not
Take Place," "The Two Miss Farndons."
SUTTON, TOM.—"Happy Days."
SWERNEY, MARIE.—"Come on, Laurence."
SYKES, PERCIVAL.—"Mrs. Ebb's First
Floor."

SYNGE, J. M .-- "The Tinker's Wedding."

TALBOT, HOWARD.—"The Boy."
TARKINGTON, BOOTH.—"Monsieur Beau-

TATE, JAMES W.—"Somewhere in France,"
'The Lads of the Village," "The Beauty
Spot."

TAYLOR, BEN.—"Entre Nous."

TAYLOR, BEN.—"Entre Nous."

TAYLOR, MRS. BROMLEY.—"Na Poo,"
"Stolen," "The Big Ad."

TCHEKOFF, ANTON.—"Unde Vanya," "The Wedding."

TERRY, J. E. HAROLD.—"General Post,"
"Master Wayfarer."

THAYER, PATRICK.—"Physical Culture,"
"All the Fun of the Show."

THOMAS, BERTE.—"For My Country."

THOMAS, BRANDON.—"Charley's Aunt."

THOMAS, BRANDON.—"Charley's Aunt."

THOMAS, EVELYN.—"Ship, Ahoy!"

THOMPSON, FRED.—"The Bing Girls Are There," "The Other Bing Boys," "The Boy." Boy.

THURBAN, TOMMY .- "The House That Jerry

THURSBY, CHARLES,—"A Broken Halo."
TIERCELIN, LOUIS.—"The Sacrament of

STOY, LEO.-" Michael," "The First TOLSTOY, TUCKER, STANLEY PATERSON .- "Pompon-

TURNER, ALFRED.—"Missing the Tide. TURNER, J. HASTINGS.—"Bubbly," TURNER, J. HASTIN Breath of Fresh Air.'

VACHELL, HORACE RACE ANNESLEY.—"Mrs. Reputation," "Humpty-Pomeroy's Reputation," "Humpty-Dumpty," "The Mirror."

VALENTINE.—"The Maid of the Mountains,"
"The Lads of the Village," "The Beauty
Spot."

VANSITTART, ROBERT.—"Class."
VEBER, PIERRE.—"Gonzague."
VEHLLER, BAYARD.—"The

Thirteenth Chair.

Chair,"
VELSOR-SMITH.—"Strings."
VERNON, GRACE A.—"The Sugar Baby."
VERNON, HARRY M.—"A Steal," "The
Sugar Baby," "A Double Escape."
VIEU, JANE.—"A Private Secretary."
VYNER, LESLIE.—"Penny Wise."

WALDRON, REV. A. J.—"Nature's Call,"
"The White Card."
WALDES, MRS.—"The Return of Columbine."
WALKER, SID.—"Stolen Fruit."
WALL, HARRY.—"Ruts."
WALSH, SHEILA.—"The Young Minister."
WALTER8, C. HERBERT.—"Charlie's Charlie's

WARR, JOHN.—" Nightlights," " All Clear." WATERS, JAMES R.—" Abe's Ticket." Lottery

WATSON, F. MARRIOTT.—"The Voice in

WELCH, MISS EGERTON.—"The Beggar and the Prince."

LLESLEY, HERBERT.—"Good-night Everybody; or, Nightmares," "All the Fun WELLESLEY, of the Show."
WELTCH, ETHEL.—"The Wonder Tales."

WHEELER, J. D .- "Moonshine and Shadows." WHITE, ARTHUR.-" My Son Sammy."

WHITEHEAD, HERBERT .- " An the Fun of

the Show."
WHITTAKER, ROBERT R .- "The Immortal Memory.

WILD, J. J .- "The Widow Who Would." WILLARD, JAMES .- "Three Bites."

WILSON, A. PATRICK.—"Bauldy," "My Bonnie Jean," "A Joint Engagement."
WIMPERIS, ARTHUR.—"Pamela."
WOOD, HAYDN.—"Anthony's Dilemma,"
"Cash on Delivery."
WOODVILLE, ERNEE.—"Good-night, Every-body; or, Nightmares."
WOOLF, EDGAR ALLAN.—"Eunoa."
WORDSWORTH. A. E. V.—"The Crusade."
WRICHT, HUGH E.—"Cheerio!"
WYKE, E. BYAM.—"Air Birds."
WYLIE, I. A. R.—"Bhe Enemy."
WYLIE, LAURI.—"Snowballs," "Sugar,"
"Topsy-Turvey," "Ciro's Frolics."
WYNNE, WATKIN.—"Until We Meet Again."

YOUNG, RIDA JOHNSON-." Lot 79."

ZILLWOOD, LEILA.—"A Boy's Best Friend." ZILLWOOD, RUTH.—"His Wife's Husband."

## OBITUARY.

THE NAMES OF ACTORS WHO HAVE BEEN KILLED IN THE WAR WILL BE FOUND UNDER THE HEADING "ROLL OF HONOUR."]

Adderley, James. January 16.
Archer, Frank. Aged 72. January 1.
Arnold, Charles. July.
Askew, Alice. October 5.
Askew, Claude. October 5.
Audré, Olga (Mrs. Arthur Wimpenpy). Aged
42. August 22.
August 22.
August 23.
August 24.
August 25.
April 14. Barley-Clarke, Marion. Aged 56. April 4.

Barnard, Bert. Aged 31. July 30. Bass, Will. January 16. Bateman, Kate (Mrs. Crowe). Aged 74. April 8. Batley, Mrs. Ernest G. April 22. Battersby, Harry. January 15. Belcham, Henry. Aged 67. February 9. Bell, James. August 9.
Bergan, Harry. Aged 48. September 7.
Billington, Fred. Aged 63. November 2.
Billington, Mrs. John. Aged 94. January 20.
Braine, Albert Augustus. Aged 73. November 16. Aged 73. Novem-Brydge, T. B. March 2.
Bryne, Gerald. July 16.
Burnand, Sir Francis C. Aged 81.
Burnett, J. P. April 17.
Burton, Frederick Charles. July 7. Aged 81. April 21.

Callaghan, T. C. Aged 64. February 24. Calvert, Alexander. March 31. Cazman, Henri. Aged 53. February 9. Cedrie, Mrs. January 7. Chadwick, Henry ("Little Valdo"). Aged 60. October 7. October 7.
Clark, Elsie. Aged 19. (Killed in air raid.)
Claypole, J. January 8.,
Collins, David. Aged 51. May 8.
Collins, Jennie Higham. June 9.
Collins, Walter E. Aged 81. May 17.
Cooke, Henry. Aged 81. August 22.
Cowper, Clara (Mrs. William Calvert). March

Cridland, Howard Ernest. Aged 46. March 31. Dallas, Henry. Aged 51. May 4. Dark, Frederick. October 19. Dark, Frederick. October 19.

Darragh, Miss (Letitia Marion Dallas). December 15.

Davies, Hubert Henry. Aged & August 17.

Davis, N. Newnham.

De Reszké, Edouard. June.

Devin, William. October.

Dicker, Maitland. December 26.

Douglas, Daphne. October 25.

Douglas, John. June 13. (Killed in air raid.)

Downes, Wilhelmina Augusta (Mena Brae).

Aged 34. September 8.

Draycott, Charles H. Aged 45. October 7.

Duncan, William James (Jimmy Armstrong).

November 19. November 19.

Edwards, Harry. April 6. Elkan, Emil. May 17. Emney, Fred. Aged 51. January 7.

Fernar, Thomas H. April 9.

Flanagan, Richard. Aged 69. May 17. Forbes, Athol (Rev. Forbes Phillips). Aged 51. May 29. Foy, Tom. Aged 38. August 7. Freda, Mile. February 10. Fulcher, Florence. Aged 25. November 25.

Gannon, Thomas. November 13.
Gardiner, Pete. April 21.
Gordon, George. November 14.
Gilmen, Albert. Aged 56. August 5.
Goodliffe, John Herbert (Sig. Trippello). December 18. Gould, Fred. Aged 76. December 30. Gower, James. March 20. Gregory, Hilda. February 16. Greene, Evic (Mrs. E. K. Arbuthnot). Aged 41.

September 11.

Harrison, Percy. Aged 71. December 25. Harrison, Percy. Aged 71. December 25.
Hall, Alfred. Aged 79.
Hatton, Alfred. March.
Haviland, William. Aged 57. September 19.
Hennequin, F. C. Aged 41. May 1.
Hicks, Walter. Aged 28. March 6.
Hobbs, Billy. January 25.
Hoggan-Armadale, E. April 22.
Hood, Captain Basil. Aged 53. August 7.
Horner, Harry. Aged 45. December 11.
Hutchison, Emma. October 27.

James, David. April 25. Jones, Edward. August 10. Johnstone, A. S. Aged 83. September 27.

Kearns, Rosie. October 13.
Keeble, Nora. Aged 37. November 6.
Kelcey, Herbert. Aged 61.
Kendal, W. H. Aged 73. November 6.
Kissock, J. M. July.
Knowles, Alec. Aged 67. January 15.

Lever, Lady. May 29. Lister, Frank. Aged 49. July 29. Lumière, La Belle. February 22. Lyons, Sir Joseph. June 22. Lowis, Rudolph. Aged 73. November 21.

Maitland, Leonard (J. P. McKinney). March 4. Manley, J. H. February 12. Maskelyne, J. N. Aged 77. May 18. Masters, Amos. Aged 67. November 2. Mayne, Lilian (Mrs. Philip Lawton). September 18. ber 18.

McDermott, R. J. July 23.

McLennan, K. J. Aged 64. September 8.

M'Mahon, Charles. Aged 55.

Melton, Fred. Aged 47. December 6.

Merriman, Richard. September 29.

Mowha, Samuel Alexander. June 6.

Mills, Tom Norman. Aged 55. May 3.

Moffat, Sanderson. December.

Montgomery, David Craig. April 20.

Moss, Lewis Samuel. Aged 55. January 26.

Murphy, Pat (Jack Bodie). Aged 44. Otober 14.

O'Beirne, Calder. Aged 69. August 31.

Paulton, Harry. Aged 75. April 17. Pearce, S. T. June 1. Price, Leland L. Aged 37. Oakland. August 4.

Raphael, John N. Aged 49. February 23. Richardson, Frank. August 1. Robins, Gertrude (Mrs. Charles Dawson). Aged 31. December. Rollitt, Joe. Aged 38. April 21. Rubens, Paul A. Aged 41. February 5.

Scdger, Horace. Aged 64. June 27.
Sherwood, Mrs. March 4.
Skelton, Laura Blanche (Mrs. Tom Diacoff).
Aged 40. August 11.
Smith, Mary Stafford (Mrs. Charles F. Lloyd).
February 19.
St. Clare, Edith. June 15.
Stafford, John Gascoigne. Aged 68. June 18.
Stevens, F. Percival. March 28.
Stirling, William Fitzgerald. January 20.
Storey, Fred. Aged 61. December 4.

Talbot, Rupert. May 18.

Taylor, Ashworth. November 12.
Taylor, H. J. January 4.
Thorne, Marguerite. February 9.
Tree, Sir Herbert. Aged 63. July 2.
Trevanion, Harry. January 4.
Turner, Mrs. Florence (Nora Temple). July 30.
Turner, Montague (Raymond Dudley). December 25.

Venning, Mrs. Kate. May 3.

Wallace, Jake. Musician, Aged 81. San Francisco. November 23.
Warde, George. Aged 80. November 12.
Wayho, Jack. February 15.
Welch, James. Aged 51. April 10.
Weston, Harold. Aged 36. January 4.
Whamboult, Leo. November 21. Aged 62.
Williams, Mrs. Alan (Mamie Sime). May 6.
Wilson, Grace (Mrs. Tem H. Taylor). March

Willmot, Fred. Aged 50. December 23. Wiseman, Robert. July 23. Wrighton, Norman. November 2.

### THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT REVIVALS IN NEW YORK BETWEEN DECEMBER 1, 1916, AND NOVEMBER 30, 1917, \*

In cases where pieces have been presented previously to production in New York, the casts given are those of the New York productions.

- June 4.
- ALIAS, play, by Williard Mack, enlarged from a short story by John A. Morosco.—Be-lasco, Washington, January 29.
- ALL MADE IN WASHINGTON, tabloid musical comedy, book and music by Arthur J. Manvell and Harry C. Manvell.—Cosmos, Washington, August 27.
- ALTERNATIVE, THE, playlet. Played by Evans, Lloyd, and Company.—Twenty-third Street, New York, May 7.
- AMBASSADOR, THE, play, in four acts, by A. E. Thomas. Produced by the Wilkes Players.—Wilkes, Seattle, Wash., July 8.
- AMBITION, dramatic playlet, by Katherine Kavanaugh. Played by Valerie Bergere and Company.—Bushwick, New York, April
- AMERICA PASSES BY, play, by Kenneth Andrews. Presented by the Henderson Players.—Chickering Hall, New York, April 19.
- AMONG THOSE PRESENT, play, by Larry Evans and Walter C. Percival. Presented by Klaw and Erlanger, in conjunction with Chorge C. Tyler.—Richmond, Va., Novem-George C. Tyler.-Richmond, her 12
- AN INNOCENT BYSTANDER, sketch.—Jef-ferson, New York, January 15.

  ANGEL IN THE HOUSE, THE, play, by Eden Philipotts and B. Macdonald Hastings. (Produced in London at the Savoy, June 3, 1915.) Presented by the Henry Jewett Players.—Copley, Boston, May 28.
- ANNABEL LEE, comedy, by Earle Brown. Presented by Edward H. Robins and James P. Beury.—Royal Alexandra, Toronto, Can.,
- ANSWER, THE, playlet. Played by Alfred H. White and Company.—Bushwick, Brook-lyn, June 25.
- ANTHONY IN WONDERLAND, comedy, in three acts and five scenes, by Monckton Hoffe. Produced in London at the Prince of Wales's, February 1. Presented by Henry Miller.—Criterion, New York, Octo-

Klippy, the Crook	Will H.	Gregory
Black Desperado	Harry E	McKee
Joe, the Barkeet	Clay	Clement
Sure Shot Sam		
All Aloney	Florence	Shirley

- APRON STRINGS, play, by Eleanor Gates.
  Produced by the Emerson Players.—Lawrence, Mass., November 3.
- ARCHIE HITS THE HAY, sketch, by Harry L. Newton. Played by Mr. and Mrs. Mel-burne.—Eighty-first Street, New York,
- ART AND OPPORTUNITY, comedy, in three acts, by Harold Chapin. Produced in London at the Prince of Wales's, September 5, 1912.—Knickerbocker, New York, November 26
- Tenby ...... Martin Haydon George Frederick Gossamore .... Grant Algernon George Frederick Gossamore
- Edward Douglas Pauline Chaverelle Eleanor Painter
  Lady O'Hoyle Katharine Stewart
  Algernon Horatio Gossamore Cecil Yapp
  Henry Bently Frank Mills
- AS IT WAS IN THE BEGINNING, drama, in three acts, by Arturo Grovantti. (First public performance in English, given under the auspices of the Stage Society.)—Galety, New York, January 29.
- New York, January 29.

  Mathieu Edward Ellis
  Madame Jourad Gertrude Berkeley
  Joseph Louis Le Bey
  Abbe Chambert Charles Fleming
  Meurice Jourad Robert Conness
  Mayor Tracy Barrow
  Blanche Maurin Jourad Adrienne Morrison
  Col. Count Ernst von Weitz John Sainpolis
  Sergeant William Raymond
  First Uhlan Pendleton King
  Second Uhlan Harry Kemp
  Marie Ethel Wright
  Michel Thomas Wise
  ASSASSIN, THE melodrama, in four acts, by
- ASSASSIN, THE, melodrama, in four acts, by Eugene Walter.—New Haven, May 31.
- AT NIGHT ALL CATS ARE GREY, play, in one act, by Robert Garland. Presented at the Actors' Fund Benefit.—Tremont, Bos-ton, March 30.
- AT O'ELL JUNCTION, comedy playlet. Played by Johnnie Ford and Company.—Palace, Staten Island, April 16.
- ATOP OF THE ANDES, musical sketch.—Fifty-eighth Street, New York, February 26.

  AUTO, THE GIRL, AND THE QUESTION, THE, play, by Jack Emerson. Produced by the Wanda Ludlow Players.—Colonial, Covington, Ky., December 25, 1916.

- AVENUE, THE, comedy, by Fenimore Merrill.

  Presented by the Washington Square
  Players.—Comedy, New York, October 31.
- AWAKENING OF NARRADIN, THE, play, in one act, by Gustav Blum and Elias Lieberman. Presented by the East-West Players.
  —Garden, New York January 18.
- BAA BAA BLACK SHELD, play, by Fred Jackson.—Duquesne Theatre, Pittsburgh, Pa., October 15.
- BABE SUNSHINE, THE QUEEN OF BUR-LESQUE, sketch. Played by Keane, Herron, and Company.—Proctor's, Twenty-third Street, New York, July 16.
- BARBARA, comedy, in three acts, by Florence Lincoln. Produced by Arthur Hopkins.— Plymouth, New York, November 5.
- Plymouth, New York, November 5.
  Andrew MacKenna Frank Bacon
  Sarah Rand Lillian Dix
  Dr. Richard Long John Miltern
  Barbara Craydon Marie Doro
  Mary Holt Margaret Fealy
  Ellen Holt Helen Tracy
  Sidney Holt Robert Hudson
  Dr. Morton Harniss Walter D. Greene
  Ruth Dean Holt Edna Baker
- BARTON MYSTERY, THE, comedy-drama, in three acts and an epilogue, by Walter Hackett. Produced in London at the Savoy, March 22, 1916. Presented by the Shuberts.—Comedy, New York, October 11.
- Buckley Marion Morgan
  Ethel Standish Mary Malleson
  Dennis O'Meara Thomas O'Malley
  Phyllis Grey Beatrice Prentice
  Richard Standish, K.C. Henry Stanford
  Sir Everard Marshall G. W. Anson
  Helen Barton Jane Wheatley
  Lady Marshall Charlotte Granville
  Beverley A. E. Anson
  Harry Maitland Roland Hogue
- BEAUTIFUL UNKNOWN, THE, operetta, in three acts, music by Oscar Straus, book adaptations by Edward A. Paulton.—Parson's, Hartford, Conn., January 29.
- BEAUTY, YOUTH, AND FOLLY, burlesque, book and lyrics by Billy K. Wells, music by Raymond Perez. Staged under the direction of "Blutch" Cooper.—Olympic, New York, December 4, 1916.
- BETTER UNDERSTANDING, THE, play. Presented by Henry Miller.—Columbia, San Francisco, May 21.
- BIT O' LOVE, A, play, in three acts and five scenes, by John Galsworthy. (Produced in London by the Liverpool Repertory Company at the Kingsway, May 25, 1915)— Columbia, San Francisco, July 2.
- BLIND ALLEYS, drama, in one act, by Grace Latimer Wright. Presented by the Washington Square Players.—Comedy, New York, October 31.
- BLIND YOUTH; play, by Lou Tellegen and Willard Mack.—Playhouse, Wilmington, November 22.
- BLUE WING, comic opera, book by Cyril.

  Arthur Player, music by Gerard Tonning.

  —Moore, Seattle, May 18.
- BON VOYAGE, musical sketch.—American, New York, May 21.
- BONNIE, play, by Maravane Thompson. Presented by the Vaughan Glaser Stock Company.—Adams, Detroit, September 10.

- BOSOM FRIENDS, play, in three acts, by
  Frank Mandel, staged by Robert Milton.
  Produced by Lew Fields.—Albany, N.Y.,
  January 1; Liberty, New York, April 9.
  Sebastian Krug Lew Fields
  Gretel Krug Irene Fenwick
  Anna Mme. Mathi de Cottreily
  Dr. Aaron Mather John Mason
  Henry Muther Richard Bennett
  Mrs. Hofmeir Helen Lowell
  Mrs. Carstairs Helen Ware
  George Hewitt Willis P. Sweatnam
- BOWERY CAMILLE, sketch. Played by Lottie Williams and company.—Loew's Orpheum, New York, April 2.
- BOYS WILL BE BOYS, military comic opera, book by Ferdinand Stollberg and Edward Paulton, music by Oscar Straus,—Playbouse, Wilmington, Del., February 19.
- BRACELET, THE, play, by Alfred Sutro (February 5, 1914, Empire, New York). Presented by the Workshop Players.— Lenox, New York, May 6.
- BRANDED, drama, in four acts, by Oliver D. Bailey.—Harmanus Bleecker Hall, A bany, N.Y., September 3; Fulton, New York, September 24.
- September 24.

  Ruth Beimar Christine Norman "Billy" Pitman Dwight A. Meade William Pitman, sen. Walter Craven Prof. Spettigue Jack B. Hollis Dolly "Dot" Beimar Blanche Moulton "Velvet" Kraft Geoffrey Stein Officer Merrill Guy Hitner Amos G. Lister Paul Douglas Courtney, sen. Jennie Ellison Douglas Courtney, sen. Jennie Ellison Douglas Courtney, jun. A. H. Van Buren "Silver" John F. Webber Roselinda Dorothy Burton Dora Agnes Findlay Tony H. H. McCollum Gfficer Boyle T. Gunn
- BRAT, THE, comedy, in three acts, by Maude Fulton.—Morosco, Los Angeles, April 20, 1916; Harris, New York, March 5.
- Timson John Findlay
  Mrs. Pell Forrester Isabel O'Madigan
  Angela Smythe Charlotte Ives
  Jane De Pew Gertrude Maitland
  Fishop Ware Frank Kingdon
  Macmillan Forrester Lewis S. Btone
  Steven Forrester Edmond Lowe
  The Brat Maude Fulton
  Margot Gertrude Workman
- PRIDE OF THE NILE, THE, musical comedietta, book and lyrics by Edgar Allan Woolf, music by Anatol Friedland. Played by Louise Simon and Company.—Royal, New York, April 2.
- BROKEN ROAD, THE. play, by Charles Sumner Hayes.—Orpheum, Quincy, Ill., July 30.
- BROKEN THREADS, play, in prologue and three acts, by Ernest Wilkes. Produced by the Wilkes Players.—Wilkes, Seattle, Washington, July 15; Fulton, New York, October 80.
- Murphy John J. Ward
  Bill Daniel E. Hanlon
  George Burr Caruth
  John Brenton William H. Pringie
  Harry Wynn Cyril Keightley
  Dorothy Darrell Phoebe Hunt
  Dick Brenton William Roselle
  Durant Alfred Hesse

70 1 . (77
Broken Threads (Cont.).
General Creighton Robert Cummings
William Budlong Paul Stanton Freddie Creighton Harry Redding Jule Creighton Florence Carpenter Robert Beekman Carl Brickert Mike Daly Guy Hitner Bellboy Marshall Mercury
Treadle Creighton Harry Reading
Robert Reekman Carl Brickert
Mike Daly Guy Hitner
Bellboy Marshall Mercury
BUSINESS BEFORE PLEASURE, comedy, in
three acts, by Montague Glass and Jules
three acts, by Montague Glass and Jules Eckert Goodman.—Apollo, Atlantic City, August 6; Eltinge, New York, August 15.
August 6; Eltinge, New York, August 15.  Abe Potash Barney Bernard Mawruce Perlmutter Alexander Carr Rosie Potash Mati'de Cottrelly Ruth Perlmutter Lottle Kendall Keith MacDonald George Leguere Miss Cohen Helen Sevilla Robert Blanchard Edwin Mordant Sam Pemberton Frank Allworth Lionel Brandon Wills Claire Victor Ourzon C. Hooper Trask Ralph Nevill Jules Ferrar Rita Sismondi Clara Joel
Abe Potash Barney Bernard
Mawruce Perlmutter Alexander Carr
Rosie Potash Mati de Cottrelly
Kuth Perimutter Lottle Kendall
Miss Cohen Helen Sevilla
Robert Blanchard Edwin Mordant
Sam Pemberton Frank Allworth
Lionel Brandon Willis Claire
Victor Curzon C. Hooper Trask
Ralph Nevill Jules Ferrar
Rita Sismondi Clara Joel
Vivian Hair
Partington Willie Claire
Harry James F. Avres
Casey A Joseph Stammers
J. J. Crabbe Arthur Hurley
Samuel Fo Der Stanley Jessup
Rita Sismondi Clara Joel Mrs. Tinson Alice Endres Vivian Haig Jessie Dawe Partington Willis Claire Harry James F. Ayres Casey A Joseph Stammers J. J. Crabbe Arthur Hurley Samuel Fo Der Stanley Jessup Policeman Edgar Hill
BUTTERKLY LAVE musical sketch Dlaved
by Camille Personi and Company.—Boulevard, New York, January 1.
vard, New York, January 1.
BY CHANCE, play, by Charles Carver. Produced by the Poll Players.—Palace, Springfield, August.
duced by the Poli Players.—Palace,
Springheid, August.
CAMOUFLAGE, war drama, by Eddie Phelan.
Presented by the Players.—Lynn, Mass.,
October 29.
CANARY COTTAGE, musical farce, in two
CANARY COTTAGE, musical farce, in two acts and four scenes; book by Oliver
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Case of Lady Camber, The (Cont.).
Harley Napier Lyn Hardin Buckle Henry Dornton Maid Shirley Aubert Lady Camber Mary Boland Lady Matilda Rye Kate Sergeantson Peach Louie Emery Esther Yorke Sydney Shields
Buckle Henry Dornton
Lady Camber Mary Boland
Lady Matilda Rye Kate Sergeantson
Esther Yorke Sydney Shields
'CEPTION SHOALS, play, in three acts, by H. Austin Adams.—Stamford, Conn., January 9; Princess's, New York, January
H. Austin Adams.—Stamford; Conn.,
10.
Blake Charles Bryant
Smoot Mitchell Lewis
Blake Charles Bryant Maude Edith Speare Smoot Mitchell Lewis Eve Mme Nazimova Job Henry Harmon
CHAMPAGNE, comedy playlet by Edwin
CHAMPAGNE, comedy playlet, by Edwin Burke. Played by Effic Shannon and
Company.—Palace, Staten Island, April 9
CHARMED BIRD, THE, play, by Justine Harris.—Playhouse, Wilmington, May 11.
CHATTERBOX, THE, melodramatic comedy, by Bayard Veiller.—Stamford, July 28.
CHEER HP musical rayue in three names by
CHEER UP, musical revue, in three parts, by R. H. Burnside, lyrics by John L. Golden, music by Raymond Hubbells. Produced by Charles Dillingham.—Hippodrome, New York August 1
music by Raymond Hubbells. Produced by
York, August 23.
CHOIR REHEARSAL, THE, musical playlet,
CHOIR REHEARSAL, THE, musical playlet, by Clare Kummer. Played by Sallie Fisher and Company.—Palace, New York,
CHU CHIN CHOW, a musical tale of the East, by Oscar Asche, music by Frederi Norton. (Produced in London at His Majesty's, August 31, 1916.)—Manhattan Opera House, New York, October 22.  Abu Hasan Tyrone Powe Khuzymah and Musab  Albert Moore and Robert Lee Hill
Norton (Produced in London at His
Majesty's, August 31, 1916.)—Manhattan
Opera House, New York, October 22. Abu Hasan Tyrone Power
Khuzymah and Musab
Kasim Baba Albert Howson
Alcolom Kate Condor
Marjanah Tessa Kosta
Zahrat-el-Kalub Florence Reed
Mabubah Lucy Beaumon
Nur-Al-Huda George Rasely
Mukbill Frank McCormack
Khuzymah and Musab Albert Moore and Robert Lee Hill Kasim Baba Albert Howson Alcolom Kate Condon Abdullah Francis J. Boyle Marjanah Tessa Kostr Zahrat-el-Kalub Florence Rece Ali Baba Henry Dixet Mabubah Lucy Beaumon' Nur-Al-Huda George Rasely Boston Matty Thomas Mukbill Frank McCormael Zatel-Demak Ida Mulic
CLAIM, THE, drama, in four acts, by Charles Kenyon and Frank Doré.—Royal, Alex andra, Torouto, Can., May 28; Fulton, New York, October 17.
andra, Toronto, Can., May 28; Fulton, New
York, October 17.  Mrs. Pansy Bryan  Bob Cleeter  Archie Stringer  Archie Stringer  Archie Stringer  Charles Halton  John McDonald  Goldie  Lorna  Kate McDonald  Adrienne Morrison  Jerry  J. J. Williams  Ramrod  Frederick Gibbs  Beasley  Walter Baldwin  Buck Ryder  Melton Clodagh  Belle Jones  Florence Roberts
Bob Cleeter George Thompson
Mike Bryan Charles Halton
John McDonald Edward H. Robins
Kate McDonald Adrienne Morrison
Jerry J. J. Williams
Beasley , Walter Baldwin
Buck Ryder Melton Clodagh
Saunders' Girl Reina Thomas
CLUB HOUSE TRIO, THE, comedy skit. Played by Betts, Childow, and Hart.— Proctor's, Fifty-eighth Street, New York,
June 4.
COLD COFFEE, farce, in one act, by Charles
COLD COFFEE. farce, in one act, by Charles Horwitz. Played by Hans Robert and Company.—Eighty-first Street, New York,
December 11, 1916.
5*

COLONEL NEWCOME, play, in four acts, by Michael Morton, adapted from Thackeray's "The Newcomes." (Produced in London at His Majesty's, May 29, 1996.) Produced by Sir Herbert Tree.—New Amsterdam, New York, April 10.

Colonel Newcome Robert Rendel Sir Barnes Newcome Robert Rendel Sir Barnes Newcome Warburton Gamble Fred Bayham Sydney Greenstreet Arthur Pendennis Edward Forbes James Binney Eric Snowdon The Marquis of Farintosh Charles Coleman Lord Kew Craig Ward Sir Thomas de Boots Redmond Flood Ethel Newcome Elsie Mackay Lady Kew Clara T. Bracy Madsm de Florac Adelaide Prince Mrs. Mackenzie Alice Augarde Butler Rosey Mackenzie Katherine Sayre Mrs. Mason Stella St. Audric COME TO BALMY LAND, musical play, in

COME TO BALMY LAND, musical play, in three acts, book and lyrics by Ernest W. Mandeville, music by H. Ralph Knight. Presented by the Union College Dramatic Association.—Van Curler, Schenectady, N.Y., March 16.

CONFESSION, THE, play, by Dr. Pearce Bailey. Presented by the Workshop Players.—Lenox, New York, May 6.

CORNER STORE, THE, sketch.—Proctors, One Hundred and Twenty-fifth Street, New York, March 19.

COUNTRY COUSIN, THE, comedy, in four acts, by Booth Tarkington and Julian Street. (Produced as "The Ohio Lady," Hartman, Columbus, January 24, 1916.)—Broad Street, Philadelphia, April 23; Gaicty, New York, September 3.

Mrs. Howitt Julia Stuart Eleanor Howitt Marian Coakley Sam Williams Donald Galkaher Nancy Price Alexandra Carlisle Geo. Tewksberry Reynolds Eugene O'Brien Stanley Howitt Arthur Forrest Athalie Wainwright Louise Prussing Mrs. Jane Kinney Eleanor Gordon Cyril Kinney Donald Foster Maud Howitt Grace Elliston Archie Gore Charles Mackay Pruitt George Wright Jun. Blake Albert Tavernier CRUCIFIXION, War play, by Ellis Pierce.

CRUCIFIXION, War play, by Ellis Pierce.
Produced by the Savoy Stock Company.
—Savoy, Pasadena, Cal., February 4.

CUCUMBER AND BABIES, playlet. Played by Gladys Alexandria and Company.— Royal, New York, January 29.

CUP OF TEA, A, comedy playlet, by Erwin Connelly. Played by Jane Connelly and Company.—Eighty-first Street, New York, May 7.

CURE FOR CURABLES, A, play, by Earl Derr Biggers and William Hodge.—Trenton, October 4.

DANCE AND GROW THIN, musical piece, by Irving Berlin and Blanche Merrill.—Cocon-nut Grove, Century, New York, January

DANGER LINE, THE, play, by Herbert Hen-derson. Presented by the Keith's Hud-son Players.—Union Hill, N.J., April 28.

DAY AT BELMONT, A, sketch, by William Vaughan Dunham. Played by Freeman and Dunham Company.—New Brighton, August

DAYBREAK, drama, in three acts, by Jane Cowl and Jane Murfin.—Asbury Park, N.J., July 30; Harris, New York, August

Otway Arthur Dennis
Dr. David Brett David Torence
Herbert Rankin Reg.nald Mason
Tristano De La Casa Frank Goldsmith
Arthur Frome Frederick Truesdell
Edith Frome Blanch Yurka
Hilda Stanton-Browne Margaret Dale
Carl Peterson William B. Mack
Alma Peterson Catherine Tower
Sullivan Jack Grey

DEATH OF TINTAGILES, THE, play, in one act, by Maurice Macterlinck, translated from the French by Philip Moeller. Presented by the Washington Square Players. -Comedy, New York, February 12.

Ygraine Gwladys Wynne
Tintagiles Frank Longaere
Bellangère Margaret Mower
Aglovale Edward Balzerit
First Servant Noel Haddon
Second Servant He.en Westley
Third Servant Katherine Cornell

DELUGE, THE, drama, in three acts, by Henning Berger, adapted by Frank Allen. Presented by Arthur Hopkins.—Park, Bridge-port, August 13; Hudson, New York, August 20.

August 20.

Stratton Wm. Riley Hatch
First Customer Wm. J. Phinney
Charlie Clyde North
Frazer Robert McWade
Another Customer Guy Nichols
Adams Frederick Perry
O'Neil Henry E. Dixie
Nordling Edward G. Robinson
Higgins William Dick
Sadie Pauline Lord

Sadie Pauline Lord

DE LUXE ANNIE, play, in three acts, by
Edward Clark, based on a short story by
Scammon Lockwood. Produced by Arthur
Hammerstein.—Apollo, Atlantic City, April
30; Booth, New York, September 4.

Porter Frank Bowens
Doctor Niblo Albert Bruning
Van Herbert Jack MacBride
Jordan Bell Robert W. Smiley
Frank North Russell H. Davis
Butler John C. Leach
De Luxe Annie Jane Grey
Jimmie Fitzpatrick Vincent Serrano
Cronin Walter Wilson
Hal H. Kendal Thurlow Bergen
Mrs. Archer Mary Hall
Mrs. Gilmore Minnie Milne
Cyrus Munroe Percy Pollock
Joe Jack McBride
Doctor Standish Robert W. Smiley
Jefferson D. Esmonde Edward Mackay
Nurse Susan Dowling
DESERTER, THE, patriotic playlet, by Wil-

DESERTER, THE, patriotic playlet, by Willard Mack and Thomas F. Fallon. Played by Rose Coghlan and Company.—Royal, New York, July 16.

DEVIL HE DID, THE, fantastic dramatic sketch. Played by J. K. Emmet and Com-pany.—American, New York, March 19.

DIFFERENCE IN GODS, play, in four acts, by Butler Davenport. Presented by Butler Davenport.—Bramhall Playhouse, New York, April 13 Amzi Barton ...... Butler Davenport

en (Cont.).

	1
Difference in Gods (Cont.).	Eilee
Sarah Barton Margaret Campbell	" Hu
Sarah Barton Margaret Campbell  Barbara Barton	Shau
Jane Win-low	Mick
Ellen Emily Stavers Margaret Alcott Anne Parry Philip Alcott Vincent Coleman Brandon Alcott Norris Milling. on	Color
Philip Alcott Vincent Coleman	Rosi
Brandon Alcott Norris Milling.on	Lady
DOING OUR RIT revue in two acts and	Eilee
DOING OUR BIT, revue, in two acts and seventeen scenes, dialogue and lyrics by Harold Atteridge, music by Sigmund Rom-	Mari
Harold Atteridge, music by Sigmund Rom-	Pete
berg and Herbert Timberg.—New Haven, Conn., October 8; Winter Gardens, New	Serge
	Corp
Sally Farnsbee Chil on Ohrman	FIE
Sally Farnsbee Chil on Ohrman Bud Travers Frank Carter Sylvia Farnsbee Sylvia Jackson The Clergyman Andrew Harper Dr. Jim James J. Corbett Annabelle Lee Ada Lewis John Lee Charles Judels Willia Harten Timbe a	i
Sylvia Farnsbee Sylvia Jackson	
Dr Jim James I Carbett	ELE
Annabelle Lee	
John Lee Charles Judels	EMP
Willie Herman Timbe.g	8
Grace Staven Vivian Duncan	1
Ol via Warren Leah Norah	END
Wille Hernan Timbe g Hat Boy Bud Murray Grace Steven Vivian Duncan Olyna Warren Leah Nobah Mildred Mildred LeCue Ray Ray Hartley	0
Ray Ray Hartley	1
Mahal Kelv	EVE
Beatrice Beatrice DeRoe	
Vera Vera Mercer Mabel Mabel Kely Beatrice Beatrice DeRoe Wa.ter Andrew Harper Edwin Nicols Ed. Wynn Gaust Langes Clemons	20.1773
Edwin Nicols Ed. Wynn	EVE
A Peach Vera Rochm	É
Guest Janes Clemons A Peach Vera Roehm Miss U.S.A. Grace Keeshon Lillian Stevens Rosetta Duncan Frank Frank Tinney Telegraph Boy Florence Wilde	1
Lillian Stevens Rosetta Duncan	Mart
Frank Frank Tinney	Mrs.
Telegraph Boy Florence white	Editi
by Alan Brooks.—Belasco, Washington,	Irene
by Alan Brooks.—Belasco, Washington,	Victo
May 21.	Flore
DOWN AT THE TEN CENT STORE, play, by Jack Duncan and Jerry Hall. Produced by the St. Joseph Stock Company.—St.	Mary
Jack Duncan and Jerry Hall. Produced	John
Joseph, Mo., December 25, 1916.	The
	Rev.
DRAFTED, play, by James Montgomery. Pro-	Henr
DRAFTED, play, by James Montgomery. Produced by H. H. Frazee.—Albany, New York, October 8.	EYE
DRIFTWOOD, comedy, by Laurence Eyre. Pre-	G
sented by William Harris, JunBelasco,	A
Washington, June 25.	Ē
DR. WAKE'S PATIENT, comedy drama, in four acts, by W. Gayer Mackey and Robert Ord. (Produced in England at the Shakespeare, Liverpool, September 5, 1904;	Asa
four acts, by W. Gayer Mackey and	Kenn
Robert Ord. (Produced in England at the	Rita Louis
Adelphi, London, September 5, 1904; Adelphi, London, September 5, 1905.) Pre-	· Peter
cented by the Henry Jewett Players Bos-	Robe
cented by the Henry Jewett Players.—Boston, January 15.	Paolo
	Gina
DRY TOWN, A. play, by Lewis B. Ely.—Players', St. Louis, February 5	A. Y Joan
	Diegen

EDITHA'S BURGLAR, play, founded on the story of Mrs. Frances Hodgson Burnett. (Produced in England October 28, 1887, Princess's.) Presented at a series of matinées for children.—Cohan and Harris, New York, December 26, 1916.

EILEEN, comic opera, in three acts, book and lyrics by Henry Blossom, music by Victor Herbert. (Produced as "Hearts of Erin," Cleveland, January 1.)—Shubert, New York, March 19.

Captain Barry O'Day Walter Scanlan Sir "Reggie" Stribling Algernon Greig Dinny Doyle Scott Welsh Lanty Hackett Harry Crosby

Shaun Dhu Greek Evans Mickey O'Brien Joseph Dillon Colonel Lester Edward Martindel Biddy Flynn Josie Claffin Rosie Flynn Louise Allen Lady Maude Estabrooke Olga Roller Eileen Mulvaney Grace Broen Marie Paulette Antoine Myles Louis Ayer Peter Francis X. Hennessy Sergeant Roger McKenna Corporal Eric Block
Sergeant Roger McKenna Corporal Eric Block
Baker, Lynn, and Company.—Proctor's, Fifty-eighth Street, New York, June 25.
ELEVEN P.M., play, by Paul Potter.— Lyceum, Rochester, N.Y., March 5.
EMPRESS, THE, drama, by Melchior Lengyel and Ludwig Biro.—Alcazar, San Francisco, December 11.
END OF THE BRIDGE, THE, Harvard-Rad- cliffe prize play. Presented by the All- Star Players.—New Bedford, Mass., January 15.
EVERY DAY IN THE YEAR, sketch, by Willard Mack. Played by Morgan and Gray.  —Eighty-first Street, New York, March 5.
EVE'S DAUGHTER, play, in three acts, by Alicia Ramsey. Produced by William A. Brady.—Belasco, Washington, June 4; Play- liouse. New York, October 13.
EVE'S DAUGHTER, play, in three acts, by Alicia Ramsey. Produced by William A. Brady.—Belasco, Washington, June 4; Play-liouse, New York, October 13.  Martin Simpson-Bates Howard Kyle Mrs. Simpson-Bates Florence Edney Edith Simpson-Bates Nora Lamison Kate Simpson-Bates Grace George Victoria Canning Florence Flynn Florence Esther Howard Mary Martin Simpson-Bates Grace George Victoria Canning Florence Flynn Florence Esther Howard Mary Mabel Knowless Martin Alicon Skipworth John Norton Rockeliffe Fellowes The Hon. Courtenay Urquhart Lionel Atwill Rev. James Sunwingdale Lyn Hammoned Henri Louis John Bartels EVES OF YOUTH THE
Mary Mabel Knowles Marbia Alicon Skipworth John Norton Rockeliffe Fellowes The Hon. Courtenay Urquhart. Lionel Awill Rev. James Sunningdale Lyn Hammond
EYES OF YOUTH, THE, comedy, by Charles
Henri Louis John Bartels  EYES OF YOUTH, THE, comedy, by Charles Guernon and Max Marcin. Produced by A. H. Woods, in association with the Shu- berts.—Stamferd, Conn., May 12; Maxine Elliott, New York, August 22.  Asa Ashling Charles Abbe Kenneth Ashling Donald Gallagher Rita Ashling Fay Wallace Louis Anthony Leonard Ide Peter Judson Ratph Kellard Robert Goring John H. Elliott Paolo Salvo George L. Romain Gina Ashling Mariorie Rambeau A Yogi Macey Harlam Joan Caroline Leonard Picquard Walter Armin Goritz Charles Hampden Alfred Brooks Joseph Adelman Perecival Blake Walter Horton Judge Singleton Edward Sec Court Stenographer William Tonsey Clasenee Mozgan J. Harold Foley Dick Brownell Ben Johnson  FAMILY EXIT, THE, farcical comedy, in
Asa Ashling
Rita Ashling Fay Wallace
Peter Judson Raiph Kellard
Paolo Salvo George L. Romain
Gina Ashling Marjorie Rambeau
Joan Caroline Leonard
Picquard Walter Armin
Alfred Brooks Joseph Adelman
Judge Singleton Edward See
Court Stenographer William Tousey
Dick Brownell Ben Johnson
FAMILY EXIT, THE, farcical comedy, in three acts, by Lawrence Langner. Pro- duced by Edward L. George. Staged by the Washington Square Players.—Comedy, New York, September 19.
Rutherford Rutherford-Vandusen,

ımpy" Grogan ...... John B. Cooke

New York, September.
Rutherford Rutherford-Vandusen,
Edwin Forsherg

211
Family Exit, The (Cont.).
Mike O'Rourke Frank E. Jamison Martha Rutherford-Vandusen, Alberta Gallatin
Consinus James Dyleinton Engemia Frances Ross Peter Rutherford-Vandusen David Higgins Elise Alethea Luce Evelyn de Gascoigne Betty Ross-Clarke Gaston Dupres Winthrop Chamberlain Cousin Alice Elizabeth Patterson Cousin Susan Rate Morgan Mary Helen Edwards Waldo Frank Longacre Ellon Sullivan Jean Robb
FAMILY TREE, THE, satirical farce, by Howard Shelley.—Little, Philadelphia, March 19.
FINESH, THE, playlet, by James Madison.— Poli's, Hartford, Conn., March 5.
FIREFLY, THE, opera, by Otto Hauerbach and Rudolph Friml. Presented by the Lyric Light Opera Company.—Opera House, Providence, May 21.
FIVE NIGHTS, play.—Majestic, Jersey City, December 4, 1916.
FLO-FLO, musical comedy, book by Fred de Gresac, music by Silvio Hein. Produced by John Cort.—Weiting Opera House, Syra- cuse. November 21.
FOOD, play, in one act, by William C. de Müle. Presented at the Actors' Fund Benefit.—Tremont, Boston, March 30.
FCOL'S PARADISE, A, opera, produced by the Michigan Union of the University of Michigan.—Whitney, Ann Arbor, Mich., March 21.
FOR COUNTRY, one-act play. by Alfred Francis Hopkins. Played by Louise Dressler and Company.—Palace, New York, May 14.
FOR MEN ONLY, play, in one act, by Eugene Walter. Presented by the Friars.—Monastery, New York, December 17, 1916.
FORTUNES OF BETTY, THE, drama, ty Cecil Spooner. Produced by the Cecil Spooner Stock Company.—Park, Bridge- port line
FOURBERIES DE SCAPIN, comedy, by Molière. Presented by the Jacques Copeau French Players.—Theatre du Vieux Colom- bier. New York, November 27.
FRIEND MARTHA, Quaker comedy, in four acts, by Edward Peple. Produced by the Manhattan Players.—Lyceum, Rochester, N.Y., June 12, 1916; Booth, New York, August 7.
Godfrey Mayhew Edmund Breese Barah Mayhew Lizzie Hudson Collier Martha Mayhew Oza Waldrop Aaron Quane Sydney Greenstreet Arabella Neeks Florence Edney Ruth Grellet Helen Lowell Col. Shirley Chas. A. Stevenson Harry Shirley R. Leigh Denny Judge Garnett Wallace Erskine Job Fox John L. Shine Jonathan Arthur Hyman FRIEND WIFE, faree, by Charles Summer and Harry Segall.—Quincy, Ill., August 27.
FUGITIVE, THE, play, in four acts, by John Galsworthy. (Produced in England, September 16, 1913, at the Court.)—Shubert, New Haven, Conn., March 6; Thirty-ninth Street, New York, March 19.

Fugitive, The (Cont), George Dedmond Edward Emery Clare Emily Steven Gen. Sir Charles Dedmond, K.C.B.  Lady Dedmond Charles Harbury Lady Dedmond Charles Harbury Regnald Huntington Duncan McRa- Edward Fullarton Henry Warwick Mrs. Fullarton Alice John Paynter Walter How Burney Ethel Stanaer Twisden Thomas MacLarni Haywood Milton Pop Malise Convay Tearl Mrs. Miller Annie Hughe Porter Roger P. William A Messenger Boy Percival Vivita A Young Man William Boy Arnaud Paul Douce Mr. Varley Gavin Youn A Languid Lord Harry Blaisin A Gantleman Jalfred Osbor FURS AND FRILLS musical farce, in thre	
George Dedmond Edward Emery	7
Gen. Sir Charles Dedmond K C B	8
Charles Harbury	7
Lady Dedmond Charlotte Granville	
Edward Fullerton Duncan McRa	9
Mrs. Fullarton	1
Paynter Walter How	В
Burney Ethel Stanare	1
Haywood Milton Pop	В
Malise Conway Tearl	Э
Mrs. Miller Annie Hughe	8
A Messenger Boy Percival Vivia	5 D
A Young Man William Boy	d
Arnaud Paul Douce	t
A Languid Lord Harry Blaisin	g.
A Gentleman J. Alfred Osbor	n
TITES AND EDITIES musical force in three	
acts book and lyrics by Edward Clark	
music by Silvio Hein. Produced by Arthu	r
Hammerstein. Musical version of "Coa	t
FURS AND FRILLS, musical farce, in thre acts, book and lyrics by Edward Clarf music by Silvio Hein. Produced by Arthu Hammerstein. Musical version of "Coa Tales," Castle Square, Boston, November 1, 1915; Cort, New York, July 31, 1916. Parson's, Hartford, September 20; Casine New York, October 9.  Jones Charles Angel Clyde Macey George Anderso William MacTavish Ernest Torrence William MacTavish Ernest Torrence "Wally" Ward De Wol Mrs. MacEavish Frances Demare Butler Ben Wel Mr. Manheimer Harry Mill Deputy Sheriff Ernest Ca	T.
Parson's, Hartford, September 20: Casing	),
New York, October 9.	
Jones Charles Angel	0
Clyde Macey George Anderso	n
Polly Ruby Norte	n
"Wally" Ward De Wol	le
Mrs. Macey Beatrice Alle	n
Rutler Ren Wel	SU
Mr. Manheimer Harry Mills	er
Deputy Sheriff Ernest Ca	rr
GAMBLERS Ald, play, in four acts, by Mi	ny
Wyndham's, June 9, 1915.) Presented	by
Percy BurtonMaxine Elliott's, 'Ne	W
York, Vanuary 1.	3
Sybil Campbell	ru
Ruth Langworthy Ernita Lascell	es
Richards Elwyn Eat	011
Harold Tempest Ronald Squi	re
Ledy Langworthy Muriel Sta	LTF
Millicent Hope Beatrice Ter	гу
John Leighton John Milte	rn
Major Stocks Charles Chapp	ell
Freddy Tiewell Harold de Beck	er
Molly Maud Snyo	ier ud
Police Inspector Charles Shann	on
Police Constable W. J. Parl	rer
GAMBLERS ALL, play, in four acts, by M. Martindale. (Produced in London Wyndham's, June 9, 1915.) Presented Percy Burton.—Maxine Elliott's, Ne York, Vanuary 1.  Sybil Campbell Mona Hungerfo Robert Langworthy Philip Ton Ruth Langworthy Ernita Lascell Richards Elwyn Eat Harold Tempest Ronaid Squ Sir George Langworthy Arthur Chesn Lady Langworthy Muriel Sts Millicent Hope Beatrice Tel John Leighton John Milte Major Stocks Harry Ashfe Fox Charles Chapp Freddy Tiewell Harold de Bec Molly Maud Snyc Dolly Estelle Theba Police Inspector Charles Shan Police Constable W. J. Parl Bates Francklyn Hurlei GARDEN OF PUNCHINELLO, THE, bal	gn
GARDEN OF PUNCHINELLO, THE, bal pantomime, in six scenes, story and mu by Kendall Banning and Charles Harvey Palace, New York, February 5.	let
pantomime, in six scenes, story and mu	310
by Kendall Banning and Charles Marvey	
CAN TORD OURY THE revival of Sir Arti	HI
Wing Pinero's comedy, by John D. Hunt	er.
Palace, New York, February b.  GAY LORD QUEX, THE, revival of Sir Arth Wing Pinero's comedy, by John D. Hunt Produced in London at the Globe, April 1899.—Forty-eighth Street, New Yo	2
1899.—Forty-eighth Street, New Yo	TK,
November 12.	ew
Sir Chichester Frayne George Pauncel	ort
Captain Bastling Leonard Wil	ley
"Valma" Rexford Kendr	IC.
The Duchess of Strood Irby Marsi	ont
Mrs. Jack Eden Louise De	ew
1899.—Forty-eighth Street, New To November 12.  The Marquis of Quex	per

Chan	Ford	Duna	mha	(Cont.).

Sophy Fullgarney Margaret Illington
Miss Moon Nella Jefferis
Miss Huddle Florence Fair
Miss Claridge Maxine MacDonald
Miss Climburd Yvonne Jarrette
Morgan Robert Brinton
A Young Lady Marion Buckler

Edward Lamb Harold Vermitye
Willie Harold Graa
"Andy" Dempsey Carrl Anderson
Fanme Jasper Myrtie Tannehill
G. W. Battles John O'Hara
Clint Harkins Purnell Pratt
Abe Gunther Eugene Keith
Bessie Meers Grace Goodall
Jane Eugenia Fursman
Geraude Dempsey Paula Sterling
Mrs. "Andy" Dempsey Charles Willard
Richard Welles Frederick Burton
Dorothy Welles Betty Wales
Horace Daw Edward Ellis
Charlie Joseph Jenks
Yosi Henry Matsumoto
J. Rufus Wallingford Hale Hamilton
Judge K. B. Lampton George K. Henery
Timothy Battles, the Mayor Horace James
Henry Quigg: H. J. Nixon
E. B. Lott Benson Lamar
Tom Donahue Frank Mayne
GETTING UP A GAMBOL, written by George

GETTING UP A GAMBOL, written by George V. Hobart. Presented at the Lambs Gam-bol.—Munhattan Opera House, New York,

GHOSTS, revival of William Archer's English adaptation of Henrik Ibsen's drama, (Produced in England at the Royalty, March 13, 1891) by the Washington Square Players—Conedy, New York, May 7.

Regina Margaret Mower Jacob Engstrand T. W. Gibson Pastor Manders Arthur E. Hohl Mrs. Alving Mary Shaw Oswald Alving Jose Ruben

GIPSY TRAIL, THE, romantic comedy, by Robert Housum.—Playhouse, Wilmington, Del., November 19.

GIRL IN THE MASK, THE, dramatic sketch.
--Loew's Bijou, Brooklyn, June 25.

GIRL OF TO-DAY, A, playlet, in three acts, by Dion Titheradge. Played by Carrie de Mar .- Newark, January 27.

GOING UP, musical comedy, by Louis Hirsch and Otto Hauerbach. Produced by Cohan and Harris.—Apollo, Atlantic City, Novem-

GOLDEN DOOM, THE, play, by Lord Dun-sany. Presented by the Portmanteau Theatre Company.—Princess's, New York, December 11, 1918.

GOLDEN GOOSE, THE, spectacular musical comedy, by Silvio Hein, Edgar Smith, Her-bert Reynolds, and Schuyler Green.—Apollo, Atlantic City, November 29.

GOOD-BYE, BOYS, musical farce (musical version of "Billy," Daly's, New York, August 2, 1909).—Princess, Chicago, Sep-tember 1.

GOOD MORNING, ROSAMOND, comedy, in three acts, by Constance Lindsay Skinner. Produced by the Bonstelle Company.—Star, Buffalo, August 18.

GOOD-NIGHT, PAUL, musical farce, in three acts, book and lyrics by Roland Oliver and Charles Dickson, music by harry B. Olson. Produced by Ralph Herz.—Hudson, New York, September 3.

Mrs. Audrey Haywood ... Audrey Maple
Mme. Louise Louise Kelly
Robert Haywood Burrell Barbaretto
Paul Foster ... Raiph Herz
Frank Foster ... Frank Lalor
Elizabeth M. O'Brien ... Elizabeth Murray

GRANNY MAUMEE, play, in one act, by Ridgeley Torrance. Presented by Mrs. Hap-good, under the direction of Robert Ed-mond Jones.—Garden, New York, April 5.

GRASSHOPPER, THE, play, in four acts, by Padraic Colum and Mrs. F. E. Washburn Freund (founded on a play by Keysering). Produced by B. Iden Payne.—Garrick, New York, April 7.

York, April 7.
Father Myles Thomas Donnelly Maeve Jane Ross Bridget Maire Digges Michael Dempsey H. Asheton Tonge Sheila Ealeen Huban Anne Mrs. Nellie Pec Saunders Matt O'Connor John P. Campbell Thomas Bacach Edward Broadley Mark Brogan Warren F. Hill Mrs. Gilsenin Helen R. Merriam Andy Charles Websber Eamon Philip Tonge Peg Adele Klaer Johanna Yvonne Jarette Sara Lillian Jago Tracy Nowlan F. K. Cowley Old Catty Esther Mendel GRASS WIDOW, THE, play, presented by

GRASS WIDOW, THE, play, presented by Madison Corey.—Apollo, Atlantic City, N.J., October 8.

HAMILTON, historical play, in four acts, by Mary Hamlin and George Arliss. Produced by Klaw and Erlanger and George C. Tyler.—National, Washington, September 10; Knickerbocker, New York, September 17.

Alexander Hamilton George Arliss Thomas Jefferson Carl Anthony James Mouroe Hardee Kirkland William B. Giles John D. Ravold General Phitip Schuyler George Woodward Count Talleyrand Guy Favieres James Reynolds Pell Trenton Zekial James O. Barrow Chief Justice John Jay Wilson Day Colonel Lear Harry Maitland Citizen C. M. Van Clief Betsy Hamilton Mrs. Arliss Angelica Church Marion Barney Mrs. Reynolds Jeannie Eagels Melissa Katherine Hayden Mrs. Zachery Whalen Gillian Scaife HATTIE, playlet, by Elva Depue. Presented

HATTIE, playlet, by Elva Depue. Presented by the Morningside Players.—Comedy, New York, April 24.

HAVE A HEART, musical comedy, in two acts, book and lyrics by Guy Bolton and P. G. Wodehouse, music by Jerome Kern. —Liberty, New York, January II

Henry Billy B. Van
Ted Sheldon Donald Macdonald
Lizzie O'Brien Mariorie Gateson
Detective Baker Eugen Keith
Rutherford Schoonmaker Thurston Hall

146	THE STAGE	YEAR BOOK.
Have a Heart (Cont.).		Her Soldier Boy (Cont.).
Peggy Schoonmaker Mrs. Pyne Matthew Pyne Dolly Brabazon Yussuf Maitre d'Hotel Georgia	a Roy Gordon Elleen Van Biene Plavia Arcaro James Bradbury Louise Dresser Joseph del Puento Eugenc Revere Peggy Fears edy-drama, in three acts,	Monty Mainwaring Cyril Chadwic Desiree Midred Richardso Vitus Appledorp Harold Vizar Baron von Artveldt George Shi.le Afma Dorothy Flat Alfred Appledorp Ward De Wolf Amy Lee Adele Rowlan Madame Karoline Delaunay Louise Gallow Alain Teniers John Charles Thoms
by Rachel Croth and Harris.—Apo HE SAID AND SHI	ers. Produced by Cohan llo, Atlantic City, June 25.  E BELIEVED, play.—Wii-	Sergeant Earl Brunswic A Private Owen Herve First Sergeant Ralph J. Herbei Martin von Artveldt Byrd Goolsb
bur, Boston, Mar		Frantz Delaunay Frank Ridg
Margaret Mayo.	by Zellah Covington and Produced by Selwyn and In, Union Hill, N.J., De-	HER UNBORN CHILD, play, by Howan McKent Barnes.—National, Chicag January 21.
E. Sullivan. Production, Union HEARTS OF ERIN.	AN, THE, play, by Dollie need by the Keith Players. Hill, N.J., March 19.  (See "Eileen.") usical fantasy, by Charles	HERE COMES THE BRIDE, farce, in thracts, by Max Marcin and Roy Atwell. Produced by Klaw and Erlanger.—Van Curle Schenectady, N.Y., February 10; Coha New York, September 25.
Alpin.—Burbank,	Los Angeles, February	Thomas Ashley Albert Red James Cariton Franklin Arde
Julian Estinge	VAMPIRE, playlet, by Blackstone, Chicago, May , New York, July 9.	Nora Sinclair Mildred Boo Robert Sinclair William Hold Ethel Sinclair Francine Larrimo Mooney Thomas Meeg.
Thomas's comedy phia, February York, May 8, 191	WIFE, revival of A. E. (Broad Street, Philadel- 14, 1910; Garrick, New 0; produced in London at per 5, 1916)—Lyceum, New	Frederick Tile Otto Krug Thurlow Benson George Parso Roberto Sevier Walter Fenn Maria Tile Jean She License Clerk Kenneth Kei
Richard Belden John Belden	Norma Mitchell Eugene O'Brien Henry Kolker W. Graham Browne	Judge Huselton Frank Wal The Bride Maude Ebur Hawkins William Lenn De Puy Almonte D'Alyarez Mario Majero
Emily Ladew HER REGIMENT, of and lyrics by W	Laura Hope Crews Marie Tempest beretta, in three acts, book illiam le Baron, music by	HERO OF SANTA MARIA, THE, comedy, one act, by Kenneth Sawyer Goodman a Ben Hecht. Presented by the Washingt Square Players.—Comedy, New York, Fo
Victor Herbert. Parson's, Hartfo	Produced by Joe Weber.— ord, Conn., November 5;	ruary 12.  Martin Fisher Robert Stran

Broadhurst, New York, November 12. Colonel Ponstable ......... Hugh Chilvere André De Courey Donald Brian Blanquet Frank Moulan Eugène De Merrimas Sidney Jarvis Sergeant Sabretache Frederick Mamatt

Carabine George Averill
François & Frank Meyers
Estelle Duvernay Audrey Maple
Lisette Berlier Josie Intropodi
Mme, Guerrière Paulina Trench
Leannette Norma Prown

Jeannette ..... Norma Brown Georgette ...... Cissie Sewell Fift ..... Edythe Mason

HER SOLDIER BOY, musical play, book and lyrics by Rida Johnson Young, adapted from the German by Victor Leon, music by Emmerick Kelman.—Shubert, Newark, N.J., April 3, 1916; Astor, New York, De-

In the Prologue. Alfred Appledorp ...... Ward De Wolfe A Dancer Helen Hyde
Frantz Delaunay Frank Ridge
Alain Teniers John Charles Thomas Sergeant ..... Earl Brunswick In the Play. Marlene Delaunay ...... Beth Lydy Eliz Gergely

Elsie ..... Eliz Gergely Teddy McLane ..... Clifton Crawford

cember 6, 1916.

YEAR BOOK.	
Her Soldier Boy (Cont.).  Monty Mainwaring Cyril Chac Desiree Mildred Richar Vitus Appledorp Harold V Baron von Artveldt George S Afma Dorothy Alfred Appledorp Ward De Amy Lee Adele Roy Madame Karoline Delaunay Louise Gal Alain Teniers John Charles Th Sergeant Earl Brun A Private Owen H First Sergeant Ralph J. He Martin von Artveldt Byrd Go Frantz Delaunay Frank	dson izard hi.ler Flam Volfe vland loway omas swick ervey rbert olsby
HER UNBORN CHILD, play, by Ho McKent Barnes.—National, Chi January 21.	ward cago,
HERE COMES THE BRIDE, farce, in acts, by Max Marcin and Roy Atwell, duced by Klaw and Erlanger.—Van C Schenectady, N.Y., February 10; C New York, September 25.	Pro- urler,
Thomas Ashley James Carlton James Carlton Franklin Nora Sinclair Robert 'Sinclair Mildred I Robert 'Sinclair William H Ethel Sinclair Francine Larr Mooney Thomas M Frederick Tile Otto K Thurlow Benson George Pa Roberto Sevier Walter F Maria Tile Jean License Clerk Kenneth Judge Huselton The Bride Maude E Hawkins William L	Booth olden imore segan ruger rsons enner Shelly Keith

I COLLY IM.	
Martin Fisher	Robert Strange
Edward Martin Fisher	. T. W. Gibson
Elmira Fisher	Helen Westley
Nathan Fisher	Arthur E. Hohl
Samuel Merriweather	Holland Hudson
Mrs. Merriweather Hines	Jean Robb
Mrs. Foss	Betty Flammer
Edward P. Foss Edv	
Theodore Q. Wilkinson	Edward Balzerit
Telegraph Operator	Joe Fink

HIGHWAYMAN, THE, revival of comic opera, in three acts. by Reginald de Koven and Harry B. Smith (original New York production December 13, 1897), by the Shuberts.

—Forty-fourth Street, New York, May 2.

Dick Fitzgerald John Charles Thomas
Lady Constance Sinclair Bianca Saroya
Sir Godfrey Beverley Stanley Forde
Lady Pame'a Grace Fjorde
Lieutenant Rodney Sam Ash
Foxy Quiller Jefferson de Angelis
Dolly Primrose Letty Yorke
Toby Wink'e Teddy Webb
Lieutenant Lovelace Lawrence Comeron
Lord Phelim Kilkenny J. Sylvester Murray
Sir John Hawkhurst Osborne Clemson
The Landlord James Murray

ALIBI, playlet, played by Storm and Marsden.—Seventh Avenue, New York, January 29.

HIS LITTLE WIDOWS, comedy, with music. Book and lyrics by Rida Johnson Young and William Cary Duncan, music by Wil-liam Schroeder.—Johnstown, Pa., March 24; Astor. New York, April 30.

Astor. New York, April 30.

Jack Grayson Robert Emmett Keane
"Biff" Hale Harry Tighe
"Pete" Lloyd Carter De Haven
Hotel Manager Dwight Dana
Abijah Smith Frank Lalor
Blanche Hale Frances Cameron
Harry Jolson Charles Prince
Sandy Barr John Robb
Lucinda Lloyd Julia Ralph
Annabelle Lloyd Flora Parker
Murilla Lloyd Hattle Burks
Officiating Elder Wallace Camp
Lily Grace Haley
Dahlia Bernice Haley
Dahlia Bernice Haley
Tulip Lucile Haley
Rose Mabel Haley
Pansy Alma Pickard
Mignonnette Violette Strathmore
Hyacinthe Lucile Zintheo
Narcissus Irma von Nagy Narcissus ...... Irma von Nagy Guards ...... Walter Rowley, Frank Young

- HIS SECOND WIFE, play. Presented by the Grand Opera House stock company.—
  Opera House, Brooklyn, March 26.
- HIS WIDOW'S HUSBAND, comedy, from the Spanish of Jacinto Bonavente, translated by J. Garret Underhill. Presented by the Washington Square Players.—Comedy, New York, October 31.
- HIT OF THE SEASON, THE, book and lyrics by Maurico E. Marks, rausic by Louis H. Hirsch. Presented by the Friars.—Monastery, New York, December 17, 1916.
- HITCHY-KOO, revue, in two acts and nine-teen scenes. Book and lyrics by Glen MacDonough and E. Ray Goetz, music by Goetz. Presented by Raymond Hitchcock and Goetz.—Cohan and Harris, New York, June 7.
- HIT THE TRAIL, dramatic playlet. Played by Austin Webb and company.—Eighty-first Street, New York, April 50.
- HOME OF THE FREE, THE, playlet, by Elmer L. Reizenstein. Presented by the Morningside Players.—Comedy, New York, · April 24.
- HOORAY, playlet, by Henry Clive. Played by Harry Kelly and company.—Palace, Staten Island, June 4.
- HOUP LA, musical play, by Edgar Alian Woolf, lyrics by Jerome Kern. Pre-sented by the Opera Players.—Parsons, Hartford, June 25.
- HOUSE WITHOUT CHILDREN, THE, play, by Robert McLaughlin. Produced by the Vaughan Glaser Stock Company.—Cleve-land, O., February 26.
- HUSBANDS GUARANTEED, musical play, music by August Kleinecke,—Lyceum, Rochester, December 4, 1916.
- IF, drama, by Mark Swan.—Apollo, Atlantic City, January 25.
- IMAGINARY INVALID, THE, comedy, in three acts, by Molière, translated by Katharine Prescott Wormesley. Presented by Mr. and Mrs. Coburn.—Harris, New York, February 15.

Imaginary Invalid, The (Cont.).

Argan			Mr.	Cohurn
Angélique		I	Beatrice	Prentice
Louison		Neville	May Y	Westman
Cléante.			Schuy	ler Ladd
Monsieur	Diafoirus		. Albert	Bruning
	nafoirus			
Monsieur	Purgon		. Howa	rd Kyle
Monsieur		Thou		
Monsieur	Bonnefoi .		Henry	Buckler
Toinette	**********		. Mrs.	Coburn

- IN FAR CATHAY, Oriental sketch, played by Mary Marble and company.—Fifth Avenue, New York, November 26.
- IN FOR THE NIGHT, farce, in three acts, by James Savery.—Fulton, New York, January 11.
- January 11.

  Wilks Joseph Herbert
  Mrs O'Dowd Marie Haynes
  Timothy Crawford Herbert Yost
  Orlando Boffing Gerald Griffin
  Sylvia Curbis Lily Cabili
  Stephen Hamilton Edwin Forsberg
  Mrs. Gorden-Birkborough Ethel Martin
  Lord Montague Bannerdale Percy Ames
  Pansy Mountjoy Irene Oshier
  Frank Harley Curtis Cooksey
  Barbara Hamilton Fileen Wilson
  Col. Nathaniel Curtis Charles Mason
- THE DARK, sketch, by Mark Esplan. Played by Lewis and Gordon.—Palace, New York, November 5.
- THE SHADOWS, sketch, by Jimmie Hussey. Played by Jimmie Hussey and company.—Royal, New York, July 23.
- EN THE ZONE, drama, in one act, by Eugene O'Neill. Presented by the Washington Square Players.—Comedy, New York, October 21.
- INNER MAN, THE, play, by Abraham 8.
  Schomer. (Originally produced by the
  Broadway Players, Spooner, New York,
  December 25, 1916.)—Lyric, New York,
  August 18.
- August 16.

  Hon, James Brooks ... Frederick Esmelton
  Hon Em. Elvin ... Harry Davenport
  Dr. Frederick Simons ... Ray L. Royce
  Hon. Justice Theodore Johnson. Wm. Balfour
  Mrs. Sampson Werrington. Grace Henderson
  Mr. Sampson Werrington. Eugene Ormonde
  Mr. Raymond ... Charles White

#### THE PLAY.

Dick Bolger Wilton Lackaye
Jack Slapmore Richard Tabor
Frank Kepper Frederick Esmelton
Mr. Raymond Charles White
Constantino Granilo Antonio Salerno
Errico Pascalo Albert Prisco
A Butler George Rand
Mrs. Werrington Grace Henderson
Lina Maud Hanaford
Elsie Bolger Julie Herne
Flossie Lillian Roth
Rose Edwin Edna McCauley

- INNOCENT SINNER, THE, drama, in four acts, by Oliver D. Bailey and Joseph Noel.

  —Duquesne, Pittsburgh, January 22.
- INSIDE OUT, comedy, by Abraham Schroemer.
  —Allentown-Bethlehem, Pa., October 22.
- IRISH EMIGRANT, THE, singing comedy sketch. Played by Larry Riley and company.—Harlem Opera House, New York, January 22.

IKISH FIFTEENTH, THE, romantic comedy, by Theodore Burt Sayre.—Rajah, Reading, Pa., September 3.

DIDN'T TAKE THE FIRST TIME, sketch, by Felix Adler. Played by Will and Mary Rogers.—American Roof, New York, January 15.

JACK O'LANTERN, musical extravaganza, in two acts and eight scenes. Book and lyrics by Anne Caldwell and R. H. Burn-side, music by Ivan Caryll. Produced by Charles Dillingham, Forrest, Philadel-phia, September 25.—Globe, New York,

October 16.

Jack O'Lantern Fred Stone
Paul Douglas Stevenson
Henry Tripp Chas. T. Aldrich
Robbie Harold West
Uncle George Oscar Ragland
Vilanessa Allene Crater
Cicely Helen Falconer
Lady of Dreams Margaret Irving
Zingarella Teresa Valerio
Babby Kathleef Robinson
Janet Edna Bates
Susie Sasfras Violet Zell

JACKNIFE MAN, THE, comedy, in three acts, by Lee Wilson Dodd, based on the book of the same name by Elis Parker Butler.—Savoy, Asbury Park, N.J., August

N, play, by John Steven McGroarty.— Little, Los Angeles, August 20.

JENNY, play. Presented by Mme Yorska. at the benefit of the Actors' Fund of America.—Comedy, New York, June 4.

JOHNNY, GET YOUR GUN, farce, in three acts and prologue, by Edmund Lawrence Burke, revised by Dorothy Donnelly. Produced by Reality Productions company, Inc.—Duquesne, Pittsburgh, January 2; Criterion, New York, February 12.

#### IN PROLOGUE.

Joe	M. A. Meyer
Steve	Howard Fay
Assistant Director	
Robert Charlton	
Mr. Frostilla	
Mr. Wilson Ro	
Johnny Wiggins	
Bert Whitney Er	
Miss Fluette	
Mme. Chillini	Jane Carlton
	Carl Massey
Willie Fritzi	Tom K. Corliss

#### IN PLAY.

Jerne Roy Cochrane
Jordan Lorraine Frost
Pollett Ralph Nairn
Eliza Burnham Kate Mayhew
Mrs. Tupper Rose Winter
Janet Grace Valentine
Duke of No Moor Echlin Gayer
Mr. Henry Cotter Edward Poland
Mr. John Hilton Berton Churchill
Bert Whitney Everett Butterfield
Johnny Wiggins Louis Bennison

JUST AROUND THE CORNER, sketch, by Tom Barry, played by Harriet Rempel and company.—Palace, New York, September 17.

JUST FOR INSTANCE, dramatic sketch.—City, New York, April 16.

KING, THE, comedy, by G. A. de Caillavet, Robert de Flers, and Emmanuel Arène, Produced by Cohan and Harris.—Euclid Avenue Opera House, Cleveland, Novem-ber 5; George M. Cohan, New York, November 20.

November 20.	
Serge IV.	. Leo Ditrichstein
Lelorain	Ben Johnson
Langlois	John Bedouin
Marquis De Chamarande .	A. G. Andrews
Vicomte De Chamarande	Phillips Tead
Blond	Fitz Williams
Bourdier	. Robert McWade
Rivolet	William H. Powell
Pierre	Harry Manners
Edouard	Almiro Leone
Raoul	Gaston Pollari
Proposic	Henry Glenel
Rudini	William Ricciardi
General Castel-Tremeau	. Arthur Vincent
Madame Castel-Trepeau	Jennie Fuld
Rishon of Evresuy	. Louis Mountiey
Mayor of Vieny	J. M. Handley
The Mayoress	Josie Stella
The Profest	Parzi Kagone
Madame le Prefect	Dixie Buford
Mons. Pringat	Gustav Bowhan
Madame Pringat	Marion Cake
7denko	Alex Pollanoy
Thorogo Manir	
Martha Bourdier	Dorothy Mortimer
Sucotto Round or	Miriam Dovie
Angele	Ruth Knerth
Mile. Georgette Delaunay .	. Cora witherspoon
Mlle. Francine l'Egard	Pauline Smith

KISS FOR CINDERELLA, A, play, by J. M. Barrie. (Produced in London at Wyndham's, March 16, 1916.)—Academy, Baltimore, December 18, 1916; Empire, New York, December 25, 1916.

York, December 25, 1916.

Mr. Bodie
Our Policeman
Norman
Trevor
Miss Thing (Cinderella)
Maude Adams
Man with a Board
David Torrence
Man with a Coat
Wallace Jackson
Mrs. Maloney
Ada Boshell
A Coster
Robert Peyton Carter
Marie Thérèse
Theodora De Comb
Gladys
Thelma
White
Delphine
Edith Alden
Gretchen
A Godmother
Angela Ogden
Dr. Bodie
Danny
Dallas Anderson
Lady Charlotte Warrenton
Maude Lesie

CHARACTERS IN CINDERELLA'S DREAM.

CHARACTERS IN CIDERELLA'S DREAM.

A King Man with a Board
A Queen Man with a Board
A Prince Our Policeman
Lord Mayor Man with a Coat
Lord Times A Coster
First Beauty, Girl with the Broken Pitcher
Second Beauty Duchess of Devonshire
Third Beauty Mona Lisa
Fourth Beauty Girl with the Muff
Fifth Beauty Carmencita Fifth Beauty ..... Carmencita

PTY DARLEY, operetta, in three acts, book and lyries by Otto Hauerbach, music by Rudolf Friml. Produced by Elliott. Comstock and Gest. Based on "Sweet Kitty Bellairs," by David Belasco, which was founded on Egerton Castle's novel, "The Bath Comedy." produced in Iondon at the Haymarket, October 5, 1907.—Teck, RuTalo, September 10; Casino, New York, November 7.

Jasper Standish ...... Jackson Hines

Sir Jasper Standish ..... Jackson Hines
Col. the Hon. Henry Villiers. Edwin Stevens
Captain Spicer .... Frank Westerton
Lieutenant Lord Verney .... Glen Hail

3.7
The state of the s
Kitty Darlin' (Con.).
Gandy H. Jess Smith Coleme, Kimby McFinton George Callahan Captain Dennis O'Hara Worthe Faulkner Mallow Frank Bradley Lady Julia Standish Janita Fletcher Lady Bab Flyte Sidonie Espero Lydie Eleanor Daniels Lady Beaufort Patricia Frewen Mistress Kitty Bellairs Alice Nielsen KITTY KITTY KITTY farce in three
Colone, Kimby McFinton George Callahan
Captain Dennis O'Hara Worthe Faulkner
Mallow Frank Bradley
Lady Julia Standish Janita Fletcher
Lady Bab Flyte Sidome Espero
Lady Regulart Patricia Frewen
Mistrese Kitty Rellairs Alice Nielsen
TOTAL TOTAL STATES STATES SAME IN Three
KITTY, KITTY, KITTY, farce, in three acts, by William M. Blatt, produced by John Craig.—Castle Square, Boston,
John Craig Castle Squage Roston
May 14.
TATES WILL maladrama in malada and
three note by Eugene Welter Presented
by the Shuberts—Harmanus Bleccker
Hall, Albany, N.Y., February 20: New
Bijou, New York, April 12.
Dr. Robert Manning Robert Edeson
Miss Kate Tarleton Olive Wyndham
Old Coloured Woman Caroline Newcombe
William Meredith Lowell Sherman
Coorgo Soott William A Norton
Ellis Moredith's Cardon Rurby
Stella Hill Hazel Burby
James Bristot Cyrus Wood
May 14.  KNIFE, THE, melodrama, in prelude and three acts, by Eugene Walter. Presented by the Shuberts.—Harmanus Bleecker Hall, Albany, N.Y., February 20; New Bijou, New York, April 12.  Dr. Rebert Manning Robert Edeson Miss Kate Tarleton Olive Wyndham Old Coloured Woman Caroline Newcombe William Meredith Lowell Sherman Dr. Louise Meredith Beatrice Beckley George Scott William A. Norton Ellis, Meredith's Gordon Burby Stella Hill Hazel Burby James Bristot Cyrus Wood A Nurse Ada Davis L'AMOUR DE PIERROT, pantomime drama.
L'AMOUR DE PIERROT, pantomime drama.  Presented by Amato, Coccia and company. Harlem Opera House, New York, Octo-
-Harlem Opera House, New York, Octo-
ber 29.
LAND OF THE FREE, THE, play, in three
acts, by Fannie Hurst and Harriet Ford.
-Savoy, Asbury Park, N.J., July 16;
Forty-eighth Street, New York, October 2.
Sonya Marinoff Florence Nash
Alice Lindahl
Posochka Nadva Cordon
Rachel Vera Gordon
Walter Lazar Leslie Austin
Mrs. David Lazar Ida Darling
Gertrude Edith Campbell Walker
Carlo Barnesconi Giorgio Majeroni
Max Einhorn (Little Moxie) Richard Tabor
Henry Huddler Frank Hatch
Mica Hartman Semion Kovzeloff
Rabbi Isaiah Reith Wakeman
Regina Regriffinfeldt Kathleen Barry
Angelica Spordoni Gladys Webster
Speed Annie Marion Stephenson
LASSOO, THE, comedy, in four acts, by
Victor Mapes Savoy, Asbury Park N.J.,
July 20: Lyceum, New York, August 13.
Byron Howksley Hull
Judge Browster Cooper Problem
George T. Stockman Rurton Churchill
Schuyler Hazlett Robert Adams
Jake Durkin Sam Colt
McPherson Walter Colligan
Bobble Crocke: Guy Milham
Planeka Brown Phæbe Foster
Amy Crooker Wal Beatrice Novce
Mrs. Latimer Floorer Condon
Pamela Gast Lillian Cooper
Miss Stilton Beatrice Warren
Miss Klinger Florence Johns
Hilda Florence Beresford
Harlem Opera House, New York, October 29.  LAND OF THE FREE. THE, play, in three acts, by Fannie Hurst and Harriet Ford. —Savoy, Asbury Park, N.J., July 16; Forty-eighth Street, New York, October 2. Sonya Marinoff Florence Nash Riva Alice Lindahl Olga Dora Kashinsky Rosochka Nadya Gordon Rachel Vera Gordon Walter Lazar Leslie Austin Mrs. David Lazar Ida Darling Gertrude Edith Campbell Walker Carlo Barnesconi Giorgio Maieroni Max Einhorn (Little Moxie) Elchard Tabor Henry Huddler Edith Campbell Walker Carlo Barnesconi Giorgio Maieroni Max Einhorn (Little Moxie) Elchard Tabor Henry Huddler Semion Kovzeloff Miss Hartman Keith Wakenan Rabbi Isaiah Louis Weissherg Regina Begriffinfeldt Kathleen Barry Angelica Spordoni Gladys Webster Speed Annie Marion Stephenson LASSOO, THE, comedy, in four acts, by Victor Mapes.—Savoy, Asbury Park N.J., July 20; Lyceum, New York, August 13. Harold Brown Shelley Hull Byron, Hawksley Edward Abeles Judge Brewster George Backus George T. Stockman Burton Churchill Schuyler Hazlett Robert Adams Jake Durkin Sam Colt McPhersen Walter Colligan Bobble Crocke, Guy Milham Midred Brown Pheebe Foster Barrice Worze Amy Crocker Helen Westley Mrs. Latimer Eleanor Gordon Pamela Gast Lillian Cooper Miss Stilton Beatrice Worze Miss Klinger Florence Beresford LAST STRAW, THE play, in one act, by Bosworth Crocker. Presented by the Washington Square Players. Comedy, New York, Express.
Bosworth Crocker. Presented by the Wash-
February 12. Miene Bauer Marjorie Vonnegut
Lim Lane
Jim Lane Glenn Hunter
Karl Nick Long
Friedrich Bauer Arthur E. Hohl Karl Nick Long Fritzl Frank Longacre
,

LAUGHING HARRY, play, in one act, by Carlyle Morgan and Leonard Mudie. Pre-sented at the Actors' Fund Benefit.—Tre-mont, Boston, March 30.

mont, Boston, March 30.

LEAVE IT TO JANE, musical comedy, based on George Ade's "The College Widow." (Produced in London at the Adeiphi, April 20, 1998.) Book and lyrics by Guy Bolton and P. G. Wodehouse, music by Jerome Kern.—Atlantic City, N.J., July 30; Longacre. New York, August 28.

Clilie M. tcheil Ruloff Cutten Matty McGowan Dan Collyer "Stub" Talmadge Osear Shaw "Silent" Murphy Thomas Delmar Bessie Tanner Ann Orr Bertha Tyson Lillian Cullen Cora Jenks Catherine Mack Ruth Aiken Jane Cauroll Josephine Barclay Annette Herbert Louella Banks Arline Chase Peter Withenspoon Frederick Graban Howard Talbot Algernon Grieg Jane Witherspoon Edith Hallor Jimsey Hopper Harry Forbes Dick McAl. Ster D. E. Charles Flora Wiggins Georgia O'Ramey Hiram Botton M. Will C. Crimans Billy Bolton Robert G. Pitkin Hon. Elam Hicks Alam Kelly Harold Hicks Olin Howland Elmer Staples Barry Macullom L'ELEVATION, drama, in three acts, by Henry Bernstein. Produced by Orace Corea.

L'ELEVATION, drama, in three acts, by Henry Bernstein. Produced by Grace George.— Playhouse, New York, November 14.

Professor Courtin Howard Kyle
Louis de Genois Lionel Atwill Professor Courtin Howard Kyle
Louis de Genois Lionel Adwill
Jules John Cromwell
Jacques Courtin Vinton Freadley
Richard E John Kennedy
Suzanne Cartier Grace George
Madame Cartier Kate Blancke
Germaine Ledru Esther Howard
Sabine Boutard Norah Lamison
Madame Gilquin Alison Shipporth
Odette Hamon Florence Flynn
Madame De Sauvaige Florence Wollerson
Blanche Mabel Knowles Blanche ..... Mabel Knowles

L'ETOILE DANS LA NUIT ("The Star in the Night"), an episode of the war, by H. Cain and E. Guerinon. Presented by Mme. Sarah Bernhardt and Company.—Knicker-bocker, New York, September 1.

LET US DIVORCE, sketch (adapted from Sardou's "Divorcons"), by I. Thompson Buchanan. Played by Alexandra Carlisle and Company.—Colonial, New York, March

LET'S GO, musical revue, book by Roger Gray and Dan Marble. Presented by the Comic Opera Players.—Academy of Music, Richmond, July 9.

LIBERTY AFLAME, patriotic spectacle, by Roland Burke Hennessy. Played by Julia Arthur and Company.—Palace, New York, May 28.

LILAC TIME, play.-Morristown, N.J., January

LINCOLN HIGHWAYMAN, THE, sketch, by Paul Dickey, Played by Paul Dickey and Company.—Colonial, New York, April 9. LINE AND LEVEL, THE, play, by Edward E. Rose, Produced by the Shubert Stock Company.—Milwaukee, February 26.

LIONESS, THE dramatisation by Rupert Hughes of Gertrude Atherton's story, "The Perch of the Devil."—Star, Buffalo, N.Y., February 5.

THE HOUSE INDES THE THE THE	Tembandi Ttd (Cont)
LITTLE HOUSE UNDER THE HILL, THE, sketch. Played by Bob Quigley and Com- pany.—Proctor's, Fifty-eighth Street, New York, February 26.	Lombardi, Ltd. (Cont.).  Riccardo Tosello
LITTLE LADY IN BLUE, comedy, in three acts, by Horace Hodges and T. Wigney Percyval.—Nixon's Apollo, Atlantic City,	Miss Curran
June 12, 1916; Belasco. New York, December 21, 1916. Admiral Sir Anthony Addenbrooke	IONELY SOLDIERS, comedy, by F. Tennysor Jesse and H. M. Harwood. (Produced in London under the title of "Billeted" at the Royalty, August 21.)—Nixon, Pitts
A G. Andrews Anthony Addenbrooke Jerome Patrick Apptain Kent, R.N. Frederick Graham Horzee Rraham	burgh, september 17.
Anthony Addenbrooke Jerome Patrick Captain Kent, R.N. Frederick Graham Loe Porten Horace Braham Sarron Von Loewe Carl Sauerman Charles Garry Cobbledick George Giddens A Waiter Adrian H. Rosley	LOOKS, sketch, by Edgar Allan Woolf. Player by Flo Irwin and Company.—Royal, New York, January 29. LOSING ELOISE, farce, in three acts, by Fred
A Process Server Harry Holiday Landlord of the Portsmouth Inn Roland Rushton	Jackson Produced by Selwyn and com- pany.—Harris, New York, November 17. Eloise Farrington
Anne Churchill	Carter S. Harry Irvine Hilary Farrington Charles Cherry Darrel McKnight Francis Byrne Annette Ethel Introped
LITTLE MAN, THE, play, in one act, by John Galsworthy. (Produced in England by the Birmingham Repertory Company, March 15,	Nora Gail Lucile Watson Thompson Charles Mather Bishop Kennelly Charles Harbury
Birmingham Repertory Company, March 15, 1915.)—Maxine Elliott, New York, February 12.  Waiter Leonard Mutter	LOVE DRIVE, THE, comedy, in four acts, by Sydney Rosenfeld. Produced by Klaw and Erlanger.—Criterion, New York, October 80 Ernestine Waite
A Waiter Leonard Mudie An Englishman Thomas Louden An Englishwoman Mateline Meredith An American Traveller Walter F. Jones A German Traveller Herman Gerold	Mrs. Jepson
An Englishwoman Mateline Meredith An American Traveller Walter F. Jones A German Traveller Heuman Gerold A Dutch Youth Artnur Fitzgerald A Peasant Woman Nella Jefforis A Station Official John Burkell A Policeman Roy Mitchell The Little Man O. P. Heggie	Celia Bridgman Eileen Wilson Cosette Lea Penman Bruce Markham Fred Niblo Tom Bridgman Arthur Laceby
Phillips and Manquerite de Von.—Harlem	Oliver Croyston Albert Grat Lykens Douglas Pattersor Footman Cy Weavel LOVE O'MKE comedy with music to
Opera House, New York, May 21.  LITTLE MISSUS, THE, opera, from a foreign source, book and adaptation by A. E. Thomas, music by Paul Eisler.—New National, Washington, April 23.	LOVE O'MIKE, comedy, with music, in a prologue and two acts. Book by Thomas Sydney, lyrics by Harry B. Smith, music by Jerome Kern. Produced by Elisabett Marbury and Lee Shupert.—Detroit January 1; Shubert, New York, January 15
LITTLE SUNSHINE, play, by Emil Nyitray and John Richards.—Somerville, Mass., May 14.	Betty Catherine Roger Mrs. Alison Marvin Allison McBait Bif Jackson George Hassel Leone Leone Morgat Molly Molly McIntyre
LODGER, THE, comedy, in four acts, by Horace Annesley Vachell. (Produced in London at the Haymarket as Who is He?" December 9, 1915.)—Allentown, Pa., November 1915.	
her 9, 1916; Maxine Emott, arew 1014,	Lucila Gea Helen Helen Clark Peggy Peggy Woo Bruce Grant Allan Edward Jack Vaughan George Baldwi Captain Lord Michael Kildare
Mrs. Bunting Beryl Mercer Mrs. Bunting Harry Ashford Irene Harding Phyllis Relph Fom Bunting Harold Becker Ple Lodger Lionel Atwill Prentiss Frederick Annerley Inspector Stone Frank Howson	Alonzo Bird Clifton Webl Phil Marvin Quentin To
Policemen-Mergan Kelly and Chas. Phillips	IOVE OF A KING, THE, romantic costum
COMBARDI, LTD., comedy, in three acts, by Frederic and Fanny Hatton. Produced by Oliver Morosco.—Los Angeles, July 1;	Montreal, September 3.
Morosco, New York, September 23.  Yvette Tady Harris Muriel Wind Bryson Daisy Grass Valentine Lames Hodgkins Hallam Bosworth As Evanssiman Percival Vivian	LUCKY O'SHEA, melodramatic comedy, in prologue and three acts, by Theodore Bur Sayre. Produced by Allan Doone.—Oper House, Providence, August 27; Thirty ninth Street, New York, September 3.
James Hodgkins Hallam Bosworth An Expressman Percival Vivian Tito Lombardi Leo Carillo Norah Blake Janet Dunbar Phylliss Manning Sue MacManamy Walis McNeal Marion Abbott	Vigner Vigner Vigner
Norah Blake Phylliss Manning Sue MacManamy Millie MeNeal Marion Abbott Robert Tarrant Charles Hammond Lida Moore Maude Gilbert	Rose McMichael Edna Roser Abbe Duveen Robert F. Davi Thaddeus McMichael Pat S. Barret Roderick O'Toolo Seth Smith Phelim McNair Edwin Burk Larry O'Shea Allen Doon

Lucky C'Shea (Cont.).  Captain Aubert Leonard Wilkey Lieutenant LaSalle Robert Brister Nancy C'Dowd Mary Kennedy Danny McNabb Maurice Lynch Julius Ciesar McGinnis Frank Cotter Colonel DeVigny Gerald Pring MADAME SAND, comedy, in three acts, by Philip Moeller. Staged by Arthur Hopkins, and produced by Klaw and Erlanger.— Academy, Baltimore, October 20; Criterion, New York, November 19.	MARY'S ANKLE, farce, in three acts, by May Tully.—Wilbur, Boston, June 4; Bijou, New York, August 6. Doctor Hampton Bert Lytell "Chub" Perkins Leo Donnelly Sickes T. W. Gibson Clementine Mae Melville Mrs. Merrivale Zelda Sears Mary Irene Fenwick Mrs. Burns Adelaide Prince G. P. Hampton Walter Jones First Steward Barnstt Parker Second Steward Wm. J. Morrisey
Rosalie Jean Robb Madame De Musset Muriel Hope Paul de Musset Walter Schellin Casimir Dudevant Ben. Lewin Buloz Walter Kingsford Heinrich Heine Ferdinand Gottschalk Alfred De Musset Jose Ruben Mme. Julie Aurore Lucille Amandine Dudevant (George Sand) Mrs. Fiske Doctor Giusseppe Pagello John Davidsen Lucretia Violente Ollin Field Mile, De Fleury Marjorie Hollis Mille. Rolande Imogen Fairchild Mile. De Latour Caroline Kohl Franz Liszt Owen Meech Frederick Chopin Alfred Cross Lackey Charles Peyton	MASKED MODEL, THE, musical play.—Johnstown, Pa., April 7.  MASTER, THE, play, in three acts, by, Benjamin F. Glazer, adapted from the German of Hermann Bahr.—Hollis, Streek, Boston, November 20, 1916; Fulton, New York, December 5, 1916.  Ida Wayne Florence Oakley Clemens Charles Halton Katherine Edyth Latimer Arthur Wessley Arnold Daly Dr. Evans Philip Wood Dr. Rokoro Edward Abeles Mostbiner Weeks Royal Byron Juliet Edna May Oliver Hon. Peter Brookson William Frederic Dr. Raymond Wessley Carl Eckstrom
MAGIC, comedy, in three acts, by G. K. Chesterton. (Produced in England at Devonshire Park, Eastbourne, November 3, 1913; Little, London, November 7, 1913.—Maxine Elliott, New York, February 12.  The Stranger O. P. Heggie Patreia Carleon Cathleen Neshitt The Rev. Cyril Smith Frank Conroy Hastings Leonard Mudie Dr. Grimthorpe Thomas Louden The Duke Wallace Erskine Morris Carleon Donafd Gallaher  MAKING THEM OVER, playlet, presented by the Doris Wilson Trio.—Royal, New York, January 8.  MAN PAYS, THE, comedy-drama, in four acts, by Samuel Shipman. Produced by Louis Mann.—Belasco, Washington, July 2.  MAN WHO LOST, THE, play, by Adeline Leitzaach and Theodore A. Liebler, jun.—Duquesne, Pittsburgh, March 19.  MAN'S HOME, A, play, by Anna Richardson and Edmund Breese.—Albany, N.Y., June 21.	Dr. (Raymond Wessley Carl Felstrom) Dr. Klauder George Gaston Eugeno Thompson Ramsay Wallace MASQUERADER, THE, play, in prologue and three acts, by Join Hunter Booth. (Bassed uppon Katherine Ceck! Thurston's novel, "John Chilcote, M.P.," an adaptation of which, by E. Temple Thurston, was pro- duced in London at the St. James's, May 1, 1905.)—Lyric, New York, September 3, John Chilcote, M.P. John Loder Gerry Cornel Brock Louis Calver! Bobby Blessington Gerry Cornel Mario Lurita Stone Eve Chilcote Thais Lawtor Peggy Forsythe Georgia Mai Fursmar Allston H. B. Fitzgibbor Herbert Fraide Clarence Handysid Mr. Lakely lan Robertson Lady Lillian Astrupp Florence Malon Robbins Ruby Gerdor Lady Bramfell Olive Temple Lady Sarah Fraide Gertrude Lintor Captain Gallatry James Moor- Captain Gallatry James Moor- Corening Raymond Martin Doctor Edward Unge Huskie By Himsel
MARGERY DAW, comedy-drama, in four acts, by George D. Parker. (Produced under the title of "The Dawn" at the Shubert, Hartford, Conn., April 27, 1916.)  —Powers, Grand Rapids, Mich., August 25, 1916; Princess's, New York, December 5, 1916.  Mrs. Georginia Moore Louise McIntosh Mrs. Mary Ayres Sarah MeVicker William Moore George Probert William Moore George Probert William Moore Forrest Robinson Thomas Beloat Jacques Martin John Sterling Frederick Perry Margery Hamilton Kathlene MacDonell MARKET PRICE, THE, playlet, by Robert Mears Mackay.—Fifth Avenue, New York, June 24.  MARKHEIM, dramatisation by Zillah K. Macdoneld. Presented by the Morningside Players.—Comedy, New York, April 24.	MAYTIME, play, with music, in four acts libretto by Rida Johnson Young, musiby Sigmund Romberg, based on a German Operetta, "Wie Einst im Mai."—Stutbert, New York, August 16.  John Wayne Richard Morgai Cotonel Van Zandt Carl Stal Ottillie Persy Woo Richard Wayne Charles Purcel Matilia Van Zandt Edith Wrigh Alice Tremaine Laura Arnol Matthew Van Zandt William Nerri Claude Van Zandt Douglas J. Woo Maria Grace Daniel Rudolfe Arthur Albr Madame Delphine Rose Winte Rutherford Gene Aubre Stuyvesant C. H. Mille Doorman Frank Sidne Stuyvesant Bearimor P. T. Barnum Edward F. Nanne Estrella Amorita Minna Valiet Mr Hicks Teddy Web

Maytime (Cont.).
Algernon R. Melbourn
Lizzie Maude Odell
Little Dick Wayne Warner Anderson
John Rutherford Ralph J. Herbert
Hortense Eleanor V. Fox
L(tty Rose Timble
Estelle Janet Kenny
Empintrude D'Albert Gertrude Vanderbilt
Winifred St. Albans Florence Bruce

- MELTING OF MOLLY, THE, comedy, in three acts, by Maria Thompson Daviess.— Shubert, New Haven, April 23.
- MERCHANT OF VENICE, THE, revival of Shakespeare's play by Robert B. Mantell at the opening of his repertory season. —Forty-fourth Street, New York, April 16.
- RRY CHRISTMAS, DADDY! play, by Mary Austin. Produced at a series of matinées for children.—Cohan and Harris, New York, December 26, 1916.
- MERRY WIVES OF WINDSOR, THE, revival of Shakespeare's play, by Silvio Hein.—Park, New York, January 8.
- Park, New York, January 8.

  Sir John Falstaff Thomas A. Wise Mistress Ford Constance Collier Mistress Page Isabel Irving Ford W. Lawson Butt Page Gordon Burby Anno Page Vera Fuller Mellish Mistress Quickly Auriol Lee Fenton Alexander Onslow Shallow J. D. Walsh Slender Barry Macolum Sir Hugh Evans Robert Craig Dr. Caius Marcel Rousseau Host of the Garter Inn Fuller Mellish Bardolph Tracy Barrow Pistol Jack Terry Nym Robert Mantell, Jr. Simple David Lindsay Rugby Russell Morrison Robin Lottie Dewey First Servant Richard Mattox MIDNIGHT FROLIC—New Amsterdam Roof
- MIDNIGHT FROLIC.—New Amsterdam Roof, New York, April 25.
- MINE HOST.—The World. Morality play, by Mary Canney.—Fall River, Mass., January
- MISALLIANCE, comedy, in three acts, by George Bernard Shaw (produced in London by the Repertory Theatre at the Duke of York's, February 23, 1910). Produced by William Faversham.—Broadhurst, New York, September 27.
- Johnny Tarleton Frederick Lloyd Bentley Summerhays Philip Leigh Hypatia Elizabeth Risdon Mis John Tarleton Mrs Edmund Gurney Lord Summerhays George Fitzgerald John Tarleton Maclyn Arbuekle Joseph Percival Warburton Gamble Lina Szezepanowska Katharine Kaelred Gunner Malcolm Morley
- MISS 1917, second annual revue, presented by Charles Dillingham and Florenz Ziegfeld, Junr. Music by Victor Herbert and Jerome Kern, book and lyrics by Guy Bolton and P. G. Wodehouse, staged by Ned Wayburn, scenes by Joseph Urban.—Century, New York, November 5.
- MODELS ABROAD, THE, musical comedy sketch,—Colonial, New York, February 19.

- MORNING AFTER THE NIGHT BEFORE, THE, play. Presented by the Marguerite Bryant Players.—Lakemont, Altoona, August 16.
- MORRIS DANCE, THE, farce, in three acts and scenes, written by Granville Barker from "The Wrong Box," by Robert Louis Stevenson and Lloyd Osbourne.—Little, New York, February 13.
- Stevenson and Lloyd Osbourne.—Little, New York, February 13.

  Morris Finsbury Ferdinand Gottschalk Joseph Finsbury John L Shine Julia Hazledeane Ekizabeth Risdon Gideon Forsyth Robert Rendel John Finsbury Ethelbert Hales Herbert Wickham Gerald, Oliver-Smith Michael Finsbury Richard Bennett Mrs. Gildersleeves Dora Heritage A Railway Guard Peter Woolman A Young Man Sidney Blackmer Another Railway Guard Carl M. Tyng A Carter Isidore Marcil Another Carter William Foster William Dent Pitman Herbert Yost A Plant Mover John M. Belcher A Landlord Frank Sherlock His Wife Ruby Hallier A Customer Harry Maitland Another Customer Lene B. Fisk Still Another Customer Tello Webb A "Professional" Richard Henry Lace Miss Forsyth Anne Morland A Boy Rugene Lowe A Boy ......Eugene Lowe
- A Boy ... Eugene Lowe

  MOTHER CAREY'S CHICKENS, play, in three
  acts, by Kate Douglas Wiggin and Rachel
  Crothers, from the book of the same name
  by Kate Douglas Wiggin.—Collingwood
  Opera House, Poughkeepsie, N.Y., January
  14; Court, New York, September 25.
  Ossian Popham ... Wallace Owen
  Gilbert Carey ... Lorin Raker
  Nancy Carey ... Edith Taliaferro
  Mother Carey ... Edith Barker
  Kathleen ... Doris Eaton
  Peter ... Charles Eaton
  Cousin Ann Chadwick ... Marie L. Day
  Julia Carey ... Mabel Acker
  Mrs. Ossian Popham ... Ursula Elsworth
  Lallie Joy Popham ... Ursula Elsworth
  Lallie Joy Popham ... Helen Marqua
  Ralph Thurston ... Robert Glecker
  Cyril Lord ... Stuart Fox
  Tom Hamilton ... Thomas Carrigan
  Henry Lord, Ph.D. ... Wilson Reynolds
- MOTHER LOVE, play, produced by A. G. Delamater.—Grand Opera House, Toronto,
- . JUBILEE DRAX, play, by Horace Annes-ley Vachell and Walter Hackett (produced in London at the Haymarket, September 30, 1916).—Castle Square, Boston, May 29
- MRS. HARRIS—DIPLOMAT, comedy, by Jack Hayden. Produced by the Lando Stock Company.—Fitchburg, Mass., July 30.
- MRS. PRUDENCE, comedy, by William Hurlbut.—Savoy, Asbury Park, N.J., August
- MRS. RITTER APPEARS, sketch, by George Kelly, presented by May Tully and com-pany.—Royal, New York, September 17.
- MRS. WARREN'S PROFESSION, revival of George Bernard Shaw's play for two per-formances by the Gamut Club.—Criterion, New York, April 16.
- IRISH CINDERELLA, play, by Cecil Spooner.—Bronx Opera House, New York, August 11.

MY LADY'S GLOVE, operetta, in three acts,
music by Oscar Straus, book and lyrics by
Edgar Smith and Edward A. Paulton, addi-
tional musical numbers by Sigmund Rom-
berg, ensembles and dances arranged by
Allen K. Foster, produced under the per-
sonal direction of J. J. Shubert and J. C.
Huffman.—Lyric, New York, June 18.

NAN: See the Tragedy of Nan.

NAUGHTY PRINCESS, THE, musical come-diebta, book by Will M. Hough, songs and lyries by William B. Friedlander.—Palace, New York, September 24.

NEW BOARDER, THE, playlet, by James Horan. Played by Isabelle Miller and com-pany.—Proctor's 58th Street, New York,

NEW WORD, THE, play, by J. M. Barric (produced in London at the Duke of York's, March 22, 1915). Presented at a performance, the profits of which went to the Stage Women's War Relief.—Empire, New York, May 14.

Mr. Torrance Norman Trevor
Mrs. Torrance Winifred Fraser
Roger Gareth Hughes
Lucy Betty Daintry

NJU, drama, in ten episodes, by Ossip Dymow,
English adaptation by Rosalind Ivan.—
Litble, Los Angeles, October 81, 1916;
Bandbox, New York, March 22.

NJu Ann Andrews
He Hen Stanford
The husband Frank Mills
Kostje Arthur Le Yien
Marie Laura Burt
A young man Harry Hall
The waiter Thomas Mitchell
Mascha Janka Mieczkowska
A chambernaid Irene Bevana
The florist Thomas Mitchell
An elderly lady Helen Schade
Another lady Elsa Barnard
Dusja Donah Benrimo
A tall lady Helen P. Blake
A student Clarence Lee Felter
A gentleman James T. Allen
A young lady Isabel Wither
NIGHT, play, in one act, by Sholon Asch.

NIGHT, play, in one act, by Sholon Asch. Presented by the East-West Players.— Garden, New York, January 18.

NIGHT BOAT, THE, playlet.—Alhambra, New York, December 11, 1916.

NIGHT IN PARIS, A, sketch. Played by 'Billy Dale Trio.—De Kalb, Brooklyn, February 26.

NO. 355, play .- Atlantic City, N.J., March 14.

ODD MAN OUT, THE, comedy, in three acts, by Harold Brighouse (produced in London, April 16, 1912, at the Royalty). Presented by Henry Jewett's Players.—Copley, Boston, January 3.

ODDS AND ENDS, musical revue, in two parts and sixteen scenes, book by Bide Dudley and John Godfrey, lyrics and music by Dudley, Godfrey, and James Byrnes. Produced by Norworth and Shannon.—Bijou, New York, November 19. Principals: Jack Norworth, Eliian Lorraine, Harry Watson, Junr., Joseph Herbert, Junr., Laura Hamilton, Jack Edwards, Paul Frawley, Maxine Browne, Eliior Dayne, Norma Phillips, Georgia Manatt, Winifred Dunn.

ODDS AND ENDS OF 1917, musical revue.
Presented by Jack Norworth and Walter
Shannon.—Apollo, Atlantic City, September 24.

OH BOY! musical comedy, in two acts, book and lyrics by Guy Bolton and P. G. Wode-house, music by Jerome Kern.—Schenec-tady, January 20; Princess's, New York, February 20.

February 20.
Briggs Carl Lyle
Jane Packard Marion Davies
Polly Andrus Justine Johnstone
Jim Marvin Hal Forde
George Budd Tom Powers
Lou Effen Cartér Marie Carroll
Jackie Sampson Anna Wheaton
Constable Simms Stephen Maley
Judge Daniel Carter Frank McGinn
Mrs. Carter Augusta Haviland
Miss Penelope Budd Edna May Oliver
Waiter Jack Merritt

OH, WHAT A NIGHT! sketch. Played by Pierre Pellitier and company.—Twenty-third Street, New York, February 5.

OLD COUNTRY, THE, play, in three acts, by
Dion Clayton Calthrop (produced in England at Wyndham's, September 2, 1916).
Presented by William Faversham.—Van
Curler, Schenectady, N.Y., October 25:
39th Street, New York, October 30.

Long Lang Fauntain Wm Faversham

James Lane Fountain Wm. Faversham Mary Lorimer Jane Houston Millicent Alborough Cecelia Radclyffe Annette Alborough Katharine Brook Rev. Stephen Laycock Edwin Cushman Rev. Alfred Knolle Edmund Gurney Robert Hudson Charles Wyngate Frederick Blackmore Robert Pigott Mrs. Fountain Maud Milton Henry Parramer Russ Whytal Gertie Diamond Margaret Moser Willie Tucket Master Buster Hemley Johnny Moreton Master Kingdon Brown Mr. Moon P. J. MacCord Mr. Jenkins Herbert Belmore Bowers Charles Hanna James Lane Fountain :..... Wm. Faversham Bowers ..... Charles Hanna

OLD FRIENDS, play, in one act, by J. M. Barrie (produced in London at the Duke of York's, March 1, 1910). Presented at a performance the profits of which went to the Stage Women's War Relief.—Empire,

OLD LADY SHOWS HER MEDALS, THE, play, in one act, by J. M. Barrie (produced in London at the New, April 7). Presented at a performance the prefi's of which went to the Stage Women's War Relief.—Em-

to the Stage Women's War Renaupire, New York, May 14
Private Dowey John M. McFarlane
Mr. Wilkinson. Edward Broadley
Mrs. Dowey Beryl Mercer
The Chorus. Clara T. Bracey, Alice Esden,
Lillian Brennard

- OLD STAGE DOOR, THE, sketch, by William Collier and John L. Golden. Presented at the Lambs' Gambol.—Manhattan Opera House, New York, June 17.
- ON GUARD, romantic comedy, by Atherton Brownell.—Majestic, Brooklyn, April 23.
- ON WITH THE DANCE, drama, in four acts, by Michael Morton. Produced by A. H. Woods,—National, Washington, October 22; Republic, New York, October 20.

Republic, New York, October 29.

Edward Lawrence William Morris
Nina Lawrence Eileen Hoban
Agnes Merceita Esmonde
Hugh Fraser Edward Abeles
Loutie Fraser Marta Mansfield
Billy Sutherland John Mason
Gustave Eugene Redding
Fay Esmond Julia Dean
Gil Bewans James Spottswood
Mrs. Sutherland Corinne Barker
Clarence James Robert Schable
Maitre D'Hotel Claude Cooper
Detective-Sergeant Donegan Edwin Walter

OTHER MAN<sup>E</sup>S WIFE, THE, play, in three acce, by Victor E. Lambert.—Colonial, Utica, N.Y., January 8.

OUR BETTERS, comedy, by W. Somerset
Maugham—Hudson, New York, March 12.
Lady Grayston Chrystal Herne
Duchess of Surennes Rose Coghian
Principesse Della Cercola Leonore Harris
Elizabeth Saunders Diantha Pattison
Arthur Fenwick John Flood
Thornton Clay Fritz Williams
Fleming Harvey Joseph McManus
Fleming Harvey Joseph McManus
Fleming Harvey Antony Paxton Ronald Squire
Lord Bleame Cecil Fietcher
Ernest Arthur Chesney
Pole Robert Brinton

Overruled (Cont.).

Mrs. Juno Gertrude Kingston
Mr. Juno Colin Campbell
Mrs. Lunn Mary Lawton
Mr. Lunn Watter Ringham

PALS FIRST, comedy, in prologue and three acts, by Lee Wilson Dodd, from the novel of the same name by Francis Perre Elliott. Produced by J. Fred Zimmerman, Jun.—Parson's, Hartford, Conn., December 27, 1916; Fulton, New York, February 28, Danny William Courtenay Dominie Thos. A. Wise Uncle Alex Harold Llewellyn The Squrrel Francis X. Contan Aunt Caroline Marion Kerhy Judge Logan Ben Johnson Jean Ann MacDonald Dr. Chilton Lyster Chambers Aunt Aheta Aurol Lee Gordon Lawrence Eddinger Stivers James J. Ryan

PAMELA, play, presented by Oliver Morosco, —Majestic, Los Angeles, July 28.

PANAMA KID, THE, dramatic playlet. (Originally produced as "The Eyes of Buddha" at the Royal, New York, March 27, 1916.) Played by Taylor ©craville and company.—Bushwick, Brooklyn, May 7.

PARIAH, play, by August Strindberg, trans-lated from the Swedish by Edith and Warner-Oland. Presented by the Wash-ington Square Players.—Comedy, New York, May 28.

PARLOUR, BEDROOM, AND BATH, farce, by C. W. Bell and Mark Swan. Produced by Al. Woods.—Apollo, Atlantic City, July 16.

PASSING SHOW OF 1917, THE, revue, in two-acts and twenty-one scenes, dialogue and lyries by Harold Atteridge, music by Sig-mund Romberg and Otto Motzau, staged by J. C. Huffman. Produced under the direction of J. J. Shubert.—Alvin, Pitts-burgh, April 17; Winter Gardens, New York, April 26.

PAUL AND VIRGINIA, play, in one act, by James Rarty. Presented by the East-West Players.—Garden, New York, January

WN. THE, drama, by Azelle M. Aldrich and Joseph Noel. Presented under the direction of the Shuberts.—Stamford, Conn., March 30; Fulton, New York, Sep-tember 8.

tember 8.
Baron Takada Walker Whiteside
Baron Takada James L. Crane
Lieut. Fred Willets, U.S.N. Malcolm Duncan
Henry Beimore Joseph Selman
Husbmaru Edward G. Rebinson
Clay Van Duzer Charles A. Sellon
Cherry Graves Marjorie Wood
Portia Gale Gertrude Dallas
Martha Willetts Ione McGrane
Fuji Jaa Aoki
Joske Aruga G. Tatsumo
Adherents of the Baron,

Adherents of the Baron.

 Oi
 K. Takemi

 Jani
 K. Akashi

 Sato
 S. Furusho

 Yano
 Eizo Terui

 Saki
 C. Miyaki

PEG FOR SHORT, sketch, by Dion Titheradge. Played by Elsa Ryan and Company.— Palace, New York, March 19,

PEOPLE, THE, play, by Marion Crichton.— Washington, March 16.

Washington, March 16.

PETER IBBETSON, dramatisation of George du Maurier's novel, in four acts, by John N. Raphael. (Originally produced in London at a matinée at His Majesty's, July 23, 1915.) Presented by the Shuberts.—Republic, New York, April 18.

Peter Ibbetson John Barrymore Colonel Ibbetson Lionel Barrymore Wallis Clarke Mr. Lintot Montague Weston Raphael Merrydew Leo Stark Mr. Lintot Eric Hudson The Bishop Alexander Lottus Charlie Plunket Cecil Clovelly Achille Grigoux Benjamin Kauser The Prison Chaplain Lowden Adams Mary, Duchess of Towers Constance Collier Mrs. Deane Laura Hope Crews Mrs. Glyn Alice Wilson Madge Plunket Catherine Charlton Lady Diana Vivash Barbara Allen Victorine Martha Noel A sister of Charity Nina Varesa Mme. Seraskier R. Bogislaw M. Pasquier De La Marière Vernon Kelso Mme. Pasquier De La Marière Vernon Kelso Mme. Pasquier De La Marière Wandge Evans PETICOAT POLITICS, dramatic sketch, by Pranda Fowler Played by Brenda Fowler

PETTICOAT POLITICS, dramatic sketch, by Brenda Fowler. Played by Brenda Fowler and company.—Eighty-first Street, New York, April 9.

PETTICOATS, play, in one act.—Keith's, Jersey City, December 4, 1916.

PIPES OF PAN, THE, play, by Edward Childs Carpenter.—Hudson, New York. November

6.

"Sally" Henry Travers

Max Benson Reginald Mason

Ann Redford Rita Stanwood

J. Higbee Ferris Burton Chyrchill

John Redford Norman Trevor

Mrs. Bruce Monroe Florence Pendleton

Mildred Monroe Rosalie Mathieu

Esther Edith King Esther Edith King
Valentine Ferris Janet Beecher
Alexander Ferris John Stokes
Donald Ferris Burford Hampden

PIRATES, THE, play, by Ludwig Fuldas.— Pabst, Milwaukee, August 20.

PLAYTHINGS, drama, by Sidney Toler.— Bridgeport, October.

PLEASE, MR. DETECTIVE, musical sketch.— Eighty-first Street, New York, February 19.

PLOTS AND PLAYWRIGHTS, comedy, in two parts, by Edward Mussey. Produced under the direction of Edward Flammer. Presented by the Washington Square Players.—Comedy, New York, March 21.

POLLY WITH A PAST, comedy, in three acts, by George Middleton and Guy Bolton. Produced by David Belasco.—Belasco, New York, September 6.

York, September 6.

Harry Richardson Cyril Scott
Rex Van Zile Herbert Yost
Prentice Van Zile Herbert Yost
Prentice Van Zile H. Recyces-Smith
Stiles William Sampson
Clay Collum George Stuart Christie
A Stranger Robert Fischer
Commodore Bob Barker
Thomas Reynolds
Polly Shannon Ina Claire
Mrs. Martha Van Zile Winifred Fraser
Myrtle Davis Anne Meredith
Mrs. Clementine Davis Louise Galloway
Parker Mildred Dean

POOR BUTTERFLY, drama, by Lem B. Par-ker.-Kirksville, Mo., August 10.

POOR FOOL, THE, play, by Hermann Bahr, translated by Mrs. F. E. Washburn-Freund, staged by Edward Goodman. Presented by the Washington Square Players.— Comedy, New York, March 21.

BOILER, THE, play, in four acts, by Upton Sinclair.—Pasadena, Cal., April 8.

POT BOILER, THE, play, by Alice Gersten-berg. Presented by the Workshop Players. Lennox, New York, May 6.

PRETTY BABY, musical play.—Park, Indianapolis, December 4, 1916.

PRIVATE ACCOUNT, A, comedy, in one act, by Georges Courteline, translated from the French by Edward Goodman and Beatrice de Holthoir. Presented by the Washing-ton Square Players.—Comedy, New York, February 12.

PROFESSOR'S LOVE STORY, THE, revival of Sir James Barrie's play, by George Arliss (produced at the Star. Broadway, New York, in 1892; in London at the Comedy, June 25, 1894).—Academy, Baltimore, December 11, 1916; Knickerbocker, New York, February 26.

York, February 26.
Professor Goodwillie George Artiss
Dr. Cosens Grant Stewart
Dr. Yellowlees Arthur Eldred
Miss Agnes Goodwillie Mrs. Arliss
Lucy White Jeanne Eagels
Effic Proctor Molly Pearson
Sir George Gilding, M.P. Edgar Kent
Lady Gilding Violet Kemble Cooper
The Dowager Lady Gilding Ethel Dane
Henders Reginald Denny
Pete Malcolm Morley

QUESTION, THE, farce playlet, by Agron Hoffmann, Played by Sam Mann and Com-pany.—Palace, New York, March 26.

QUINTTO, Spanish-American opers, book by E. Velasco and J. Elizonda, American ver-sion and lyrics by Ruth Boyd Ober, musi-cal setting by Valverde.—National, Havana, Cuba, October 6.

Havana, Cuba, October 6.

RAMBJER ROSE, musical comedy, in three sets, by Harry B. Smith, music by Victor Jacobi. Produced by Charles Frohman, Inc.—National, Washington, August 27; Empire. New York September 10.

Rosamond Lee Julia Sanderson Joseph Guppy Joseph Gawthen Gerald Morton John Goldsworthy Marcel Petipas Stewart Baird Timothy Briggs George E. Mack Willis George

REGULAR BUSINESS MAN. A. play, in engact, by John Stokes. Presented at the Actors' Fund Benefit.—Tremont, Boston. March 30.

RESCUING ANGEL. THE, comedy, in three acts, by Clare Kummer.—Bread, Philadelphia, September 24; Hudson, New York, October 8.

John Deming Claude Gillingwater
Mary Deming Marie Wainswicht
Evans Elmer Brown
Calhoun Walter Schellin
Rose Hanley Dana Desbro
Meyer Kolinsky Robert McWade

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	gel, The (Cont.	
George W1	nitely	Billie BurlRichard BarbRoland YouFrederick PerRhoda Beresfo
RICH GIR City , N	L. POOR GIL ew York, Ma	RL, comedy drama.
RIDER OF by Ridg	DREAMS, THE geley Torrance d, under the Jones.—Gr	HE, play, in one ac e. Presented by Nor- direction of Robe arden, New Yor
RIGHT K THE, C Reeves York, 1	EY, BUT TI comedy sketch and Company December 11,	HE WRONG FLA.  Played by Bill  Fifth Avenue, No. 1916.
Wodeh Janger 10; Ne ber 24.	ouse. Produce Forrest, Ph w Amsterdam	musical comedy, y Emmerich Kalma Guy Bolton and P. ed by Klaw and F iladelphia, Septemb , New York, Septem
Charles Lo Gustav	renz	Wilda Benne J. Clarence Harv Arthur Burckl Eugene Lockha Frank Farringte
Sam Spring Birdle Spri	ger nger	Sam Hard

Count Michael Lorenz Lovis Casavanti Victor de Berryl Carl Gantvoort Claire Ferrier Viola Cain Daisy Marjorie Bentley ROMANCE AND ARABELLA, comedy, in four acts, by William Hurbint. Produced by Joseph Ritter.—Harmonic and Blecker Hall, Albany, June 26; Harris, New York,

Hall. Albany, June 26, Harris, New York, October 17.

Geoffrev Jones Harry Ashford Arabella Cadenhouse Laura Hope Crews Emma Wayne Alice Putnam Effle Dusen Alice Aucarde Butler William Pennington Felix Krembs Maid Ethel Cameron Harry Atteridge Frank Connor Mrs. O'Lannigan Jennie Lamont Mrs. Green Virginia Chauvenet Claude Estabnook Alfred Lunt Peter Hapner William Williams Ernest Mason Henry Warwick An Italian Musician Marc Loche'll Dr. Henry George K. Denny An Italian Musician Marc Loebell
Dr. Henry George K. Denny
Burglars Tracy Barrow
H. Bergen H. Mr. Bergen ..... Harry Weiser

SAFETY FIRST, comedy, in three acts, by Arline Van Ness Hines. Produced by the B. F. Keith Players.—Hudson, Union Hill, N.J., July 9.

SATURDAY TO MONDAY, comedy, in four ects, by William Hurlbut, based upon a story by Jussic Leach Rector. Produced by Winterpy Ames.—New Haven, May 21; Bijou, New York, October 1.

Mrs. Freoil Toresa Maxwell-Conover
Mrs. MeVey Eleanor Hutchison
Lucy Delaney Constance Binney
Arthur Burnari Cesil Yanp
Foxcroft Grey Norman Trevor
Susanue Ruth Maxehife
Mc ariex Charles F McCarthy
Charles Hamilton Saxon King
Dot Carrington Eva La Gallienne
Mrs. Entwistle Marie Haynes
Mary Elizabeth Brown

SCAPEGOAT, THE, play, by Mrs. Walton J.
Wood (won the first place in the play
contest conducted by the Pasadena centre
of the Dra.aa League of America). Presented by the Savoy Players.—Pasadena,

SCRAP OF PAPER, THE, melodrama, in three acts, by Owen Davis and Arthur Somers Roche. Adapted from a story by Mr. Somers Roche. Produced by A. H. Woods.—Criterion, New York, September

Russ Whytal
Daniel Cardigan
David Classford
Martin Masterman
Robert Hilliard
Tesyance Greenlam
Dixon Grant
Dixon Jeleson
Handsome Harry Mack
Edward Ellis
Rirby Rowland
Carroll McComas
Tom Hanraham
Dessie Sigmund
Dixon
Dixo

SEREMONDA, poetic tragedy, in four acts and eight scenes, by William Lindsey. Produced by the Julia Arthur Co., Inc.— Harbford, Comn., November 16, 1916; Cri-terion, New York, January 1.

terion, New York, January 1.

Vidai Robert Gottschalk
Clara Sonia Marcelle
Berguedan Brigham Royce
Guida Ivy Troutman
Ermengarda Katherine De Barry
Guilhem Robert W. Frazer
Seremonda Julia Arthur
Raimon Alphonz Ethier
Barral Benjamin Kauser
Aimar Cher'es N. Greene
Peire William J. Kone
Adelle Louise Waller
Amfos Frederick Dunworth
Uso Herman Levine
Timon William Sincerman
Marthe Margaret Collinge
SERVICE drams, by Henri Lavedan (origin-

SERVICE, drama, by Henri Lavedan (originally produced at the Théâtre Bernhardt, Paris).—Academy, Baltimore, November 5.

SEVEN DAYS' LEAVE, melodrama, in four acts and six scenes, by Walter Howard (produced in London at the Lyccum, Feb. ruary 14).--Majestic, Boston, October 2.

SEVENTEEN, play, from Booth Tarkington's novel of the same name, by Hugh Stanls-laus Stange and Stannard Mears. Produced by the Stuart Walker Players.—Shubert, Indianapolis, June 18.

SGNARELLE, Barce, in one act, by Molière, translated by Philip Moeller, and produced under his direction (originally produced May 28, 1660); prosented by the French Players at the Aldwych, London, on January 28). Presented by the Work, March 21.

SHIRLEY KAYE, comedy, in four acts, by Hu'bert Footner,—Apollo, Atlantic City, October 9, 1916; Hudson, New York,

December 25, 1916.

T. J. Magen William Holden
John Rawson Lee Baker
Stukeley William Lenox
Mrs. Magen Mrs. Jacques Martin
Daisy Magen Kitty Brown

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Shirley	Vana	10 and)	
ten red	Luye	( Ullebal)	•

Paul D'AnchiseVicto	r Benoit
Shirley KayeElsie	Ferguson
Egerton KayeGeorg	
Mr. DingwallDouglas	Patterson
Mrs. BaylisEthel	Winthrop
PetersLawren	ce Wood
The Earl of Rosselvin Ronal	d Byram
Carol VallonCorinn	e Barker
MabelHele	n Erskine
JosephAlber	rt Brown

- SIGNAL, THE, dramatic sketch, presented by Ola Humphrey and company.—Proctors, Yonkers, May. 21.
- SIMON, THE CYRENIAN, play, in one act, by Ridgeley Torrance, Presented by Mrs. Hapgood, under the direction of Robert Edmond Jones.—Garden, New York,
- SIX MONTHS' OPTION, comedy, in three acts, by Ancella Analee.—Princess's, New York, November 29.
- Franklin Kendal Stanley C. Ridges
  Andrew McClellen W. T. Clark
  Fanny Kendal Minna Gombel
  Ella McClellen Mrs. Jacques Martin
  Marion Eastman Jane Marbury
  Ernesto Gianello David Quixano
  Frieda Marion Manley
- SKY PILOT, THE, play, by Frank Mandel and George H. Brennan, from the story by Ralph Connor.—Teck, Buffalo, September
- SLIM TIM'S SLICKNESS, playlet, by Emily Ann Wellman. Played by Emily Ann Wellman and company.—Keith's, Jersey City, June 25.
- SMALL TOWN GIRL, THE, comedy, by Eugene Walter and Cronin Wilson.— Academy, Baltimore, March 12.
- SNARE, THE, play, by Arthur J. Lamb .-- Gary, Ind., March 18.
- SOME WARRIORS, satire, by Clara Lipman and Samuel Shipman. Presented by the Friars.—Monastery, New York, December
- SOMEWHERE IN MEXICO, playlet, by Robert Mears Mackay. Presented at the Lambs' Gambol.—Manhattan Opera House, New York, June 17.
- STAR GAZER, THE, comedy, with music, in three acts, book by Cosmo Hamilton, lyrics by Matthew C. Woodward, music by Franz Lehar.—Plymouth, New York, November 26.
- Peter Blunt John T. Murray Kitty Carolyn Thomson Peckham John Harwood Arthur Howard John Charles Thomas Arthur Howard John Charles Thomas
  Sir Joshua Puddifant Jeanne Belyea
  Rebecca Edna Temple
  Alderman Hornblower George Harcourt
  Mrs. Hornblower Katherine Manning
  Martha Hornblower Wanda Lyon
  Squire Trendlecombe Theodore F. Reynolds
  Mrs. Trendlecombe Elizabeth Goodall
  Anne Jennetta Methven
  Lieutenant Claydown Arthur Geary
  Horace Bower Billy Lynn Lieutenant Carydown Arthur Geary
  Horace Bower Billy Lynn
  Nicholas Finchley Jack Paulton
  Miss Honora Titterton Isabel Vernon
  Percy Ebblewhite Paul Irving
  Mr. Ollyffre Herbert Salinger
  Tootman Owen Hervey Footman ..... Owen Hervey

  Maid ..... Elizabeth Harcourt

- STOCKS AND STOCKINGS, farce-comedy, in three acts, by Charles Edwin Summers.— Van Curler, Schenectady, February 21.
- STRANGER THAN FICTION, "an adventure in three acts," by E. H. Sothern.—Stam-ford, Conn., February 26; Garrick, New York March 5.
- Salaw Jasin John Craig
  Joseph Billings, M.D. Fred Eric
  Calonel Pocklington, Nicaraguan Army,
  retired H. Cooper Cliffe
  Ethelbert Briggs Edgar Norton
  The Countess of Bellport Katharine Stewart
  Alfred, Lord Brompton Mary Young
  Namie Stella St. Audric
  Mathida Georgia Bryton
  Smiles Robert Capron
- STRANGER, THE, play, in one act, by Percy Hirschbein. Presented by the East-West Players.—Garden, New York, January 18.
- SUBMARINE ATTACK, THE, farce.—Gt. Northern Hippodrome, Chicago, March 19.
- SUCCESS, play, by Adeline Leitzbach and Theodore A. Liebler, Junr. Produced by the Lieblers.—Stamford, Conn., Novem-
- Emmie Estelle Winwood Eddie Richard Barbes Marguerite Ruth Findlay George Struthers Richard Sterling Clarence Rivers Roland Young Julie Partington Katherine Alexander Conners William Devereux Pietro Rafaelo Manart Kippen Dr. Broodie Claus Bogel John Belden Charles Lane Albertine Mile Marcelle SUICIDE GARDEN musical travacty by Her.
- SUICIDE GARDEN, musical travesty, by Her-bert Moore. Played by McCarthy and Faye.—Alhambra, New York, January 22.
- SUNNY MORNING, A, duologue, translated from the Spanish. Presented by the Neigh-bourhood Players.—Neighbourhood Playhouse, New York, March 24.
- SUPPER FOR TWO, aketch, by Perceval Wilde, played by Dorothy Shoemaker and Company.—Palace, New York, July 23.
- TAILOR-MADE MAN, A, comedy, in four acts, by Harry James Smith, based on "The Well-fitting Dress Coat," a German play, by Gabriel Dregley. Produced by Cohan and Harris.—Empire, Syracuse, N.Y., January 19; Cohan and Harris, New York, August 27.
- TARGET. THE, melodrama, in three acts, by Samuel Shipman. Produced by A1. Woods. Apollo, Atlantic City, July 8.
- TEMPTATION, THE, play, by Edward Massey.
  —Somerville, Mass., March 19.
- TENTS OF THE ARABS, THE, play, by Lord Dunsany. Presented by the Workshop Players.—Lenox, New York, May 6.
- THAT DAY, play, by Louis K. Anspacher, presented by Oliver Morosco, Los Angeles, July 29.
- THEY ARE MY PEOPLE, play, by Edwin Weever. Presented by the Florance Players.—Sturgis, Mich., June 18.
- THIRD SEX, THE, play, by Lem B. Parker (based on Ella Wheeler Wilcox's poem "The Trinity").—Albany, N.Y., Septem-

COLLEG TATABLE OF THE COLLEGE COLLEGE
THIS WAY OUT, comedy, in prologue and three acts, by Frank Craven, founded on a story by Octavius Roy Cohen and J. U. Giesy, as published in "Munsey's Magazine."—George M. Cohan, New York,
a story by Octavius Roy Cohen and J. U.
Giesy, as published in "Munsey's Maga-
zme."—George M. Cohan, New York, August 30.
August 50.  John Caldwell Charles Trowbridge Joe Franklin Frank Craven Walter Simons Jed Plouty Benny Gordon Walter Baldwin, junr Suki David Burton Bed Boy Harold Grau Hazel By Himself Mr. Watson George Williams Mr. Burbank Charles Merriwell Mrs. John Caldwell Edith Lyle Ethel Lane Millicent Evans Maude Leveridge Grace Goodall THREE BEARS. THE, comedy, in three acts, by Edward Childs Carpenter. Staged by Iden Payne and produced by Charles Froh- man, Inc.—Detroit, October 29; Empire, New York, November 13. Christopher Kent Per McDourall
Joe FranklinFrank Craven
Walter SimonsJed Prouty
Benny Gordon Watter Baidwin, junr.
Beil Boy
HazelBy Himself
Mr. Watson
Mr. Burbank Charles Merriwen
Ethel LaneMillicent Evans
Maude LeveridgeGrace Goodall
THREE BEARS, THE, comedy, in three acts,
by Edward Childs Carpenter. Staged by
man. Inc.—Detroit. October 29: Empire.
New York, November 13.
Christopher Kent Jerome Patrick
Julius Vanneman Rex McDougall
Bateese J. T. Chaillee
Sylvia Weston Ann Murdock
Abbie Alice Gale
Julie Draper Margaret Linden
New York, November 13.  Christopher Kent Jerome Patrick Julius Vanneman Rex McDougall Dr. William Henry Forsyth. Percy Marmont Bateese J. T. Chaillee Sylvia Weston Ann Murdock Abbie Alice Gale Julie Draper Margaret Linden THROUGH OPENING DOORS, play, in one act, by Sybil Jones.—Savoy, Pasadena, Cal., April 8.  TIDAL, WAVE THE play by Hutchinson
act, by Sybil Jones.—Savoy, Pasadena,
Cal., April 8.
Pard Lyric Bridgeport Conn April 2
Boyd.—Lync, Bridgeport, Conn., April 2.
Willard Mack Produced by Bavid
Belasco.—Playhouse, Wilmington, Del.,
Cal., April 8.  TIDAL WAVE, THE, play, by Hutchinson Boyd.—Lyric, Bridgeport, Conn, April 2.  TIGER ROSE, melodrama, in three acts, by Willard Mack. Produced by David Belasco.—Playhouse, Wilmington, Del., April 36; Lyceum, New York, October 3.  Hector M-2Collins Thomas Findlay Dan Cusick, M.D. William Courtleigh Constable Michael Devlin Willard Mack Bruce Norton Calvin Thomas Father Thibault Fuller Mellish Pierre La Bey Pedro De Cordoba George Lantry Edward Holt Old Tom Edward Mack Constable Michael Puller Mellish Pierre La Bey Conference Lantry Edward Mack Constable Haney Arthur J. Wood Mak a-Low Chief Whitehawk Was Jean Ferrell Rose Becion Lenore Ulrich TIGER'S CUB, play, in three acts, by George
Hector Ma Collins Thomas Findlay
Constable Michael DevlinWillard Mack
Bruce Norton
Father ThibaultFuller Mellish
George Lantry Edwin Holt
Old Tom Edward Mack
Constrible Haney Arthur J. Wood
Wa Wa Lean Ferrell
Rose BocionLenore Ulrich
TIGER'S CUB, play, in three acts, by George
Potter (produced in England at the Grand,
Soutnampton, December 8, 1915; Garrick,
Oliver Morosco in conjunction with Sidney
Toler.—Jefferson, Portland, July 16.
TOO HAPPY, comedy skit, played by Fox and
Harden.—Palace, S.I., June 4.
TORCHES, THE, play, by Henry Bataille, Eng-
lish adaptation by Challeon Arrivews (Ori-
"Les Flambeaux" at the Théâtre Port
Saint Martin, Paris, in 1911; presented
privately by Lester Lonergan at the
Knickerbocker, New York, June 7). Pro-
October 24
Wa-Wa  Wa-Wa  Wa-Wa  Rose Beeion  Henore Ulrich  TIGER'S CUB, play, in three acts, by George Potter (produced in England at the Grand, Soutnampton, December 6, 1915; Garrick, London, January 29, 1916). Presented by Oliver Morosco in conjunction with Sidney Toler.—Jefferson, Portland, July 16.  TOO HAPPY, comedy skit, played by Fox and Harden.—Palace, S.L., June 4.  TOCHES, THE, play, by Henry Bataille, Eng- lish adaptation by Charlton Andrews (Ori- ginally produced under its French title of "Les Flambeaux," at the Théâtre Port Saint Martin, Paris, in 1911; presented privately by Lester Lonergan at the Knickerbocker, New York, June 7). Pro- duced by the Shuberts.—Bijon, New York, October 24.  Professor Laurent Bouguet. Lester Lonergan
Mme. Bouguet Amv Ricard
Dr. Paul Blondell John Sainpolis
M. Hernert John S. O'Brien
Dr. Pravielle
October 24. Professor Laurent Bouguet. Lester Lonergan Mme. Bouguet. Amv Ricard Dr. Paul Blondell John Sainpolis M. Hernert John S. O'Brien Dr. Pravielle Harry Hadfield Dr. Melnoff Jules Enailly Dr Joubert Hudeon Liston M. Hervex Harry Huguenot M. Horschfield Paul Doucet M. Pelissier Richard Carlyle The Directress Eugenie Dubois
M. Hervex Harry Huguenot
M. Horschfield Paul Doncet
M. Pelissier Richard Carlyle
The Directress Eugenie Dubois

The Directress Eugenie Dubois
Edwige Voroditch Sara Biala
Marcelle Bouguet Gladys Wynne

TRAFFIC COP AND THE GIRL, THE, comedy, Played by Norman and Ida Taylor.—Harlem, Opera House, New York.

TRAGEDY OF NAN, THE, play, in three acts, by John Masefield (produced in London under the title of "Nan" by the Pioneer Players at the Royalty, May 24, 1908).—Pabst, Milwaukee, July 30.

TRAVELLING MAN, THE, play, by Lady Gregory. Presented at a series of matinées for children.—Cohan and Harris, New York, December 26, 1916.

TRUTHFUL LADY, THE, playlet. Played by Miss Shaw and company. Greeley Square, New York, January 22.

TURN BACK THE HOURS, drama, in four acts, by Edward E. Rose.—Orpheum, Philadelphia, September 24.

Marion Fairley | Mabelle Estelle Roxy | Mabelle Estelle Roxy | Grant Ervin John Ashley | Stanley L. Price Alice Wray | Edith Costello Count Cosmos | L. J. Epstein Dippy | Chas. Brockley Sinkers | George Kehoe Bugs | Edward Skinner Blinkey East | Arthur Jennings Hester Ripley | Anna Snyder Sankisana | George Arthur Mother Shem | Marie Casmere Pat Ryan | John O'Brien |

TURN TO THE LEFT, burlesque, by Thomas J. Gray. Presented by the Friars.— Monastery, New York, December 17, 1916.

TURNING OVER A NEW LEAF, play, by E. Dubinsky.—Tootle Theatre, St. Joseph's, Mo., October 7.

TWELVE POUND LOOK, THE, revival by the Charles Frohman Company of J. M. Barrie's play. (Produced in London at the Duke of York's, March 1, 1910: in New York at the Empire, February 13, 1911).—Empire, New York, May 25.

TWO SWEETHEARTS, play, in one act, by Samuel Shipman and Clara Lippman. Played by Lee Kohlmar and Company.—Majestic, Chicago. November 5.

UNDER PRESSURE, comedy, by Sydney Rosenfeld. Produced by Cohan and Harris.

-Apollo, Atlantic City, April 9.

UNKNOWN VOICE, THE, play, in three acts, by Francis Croston. Produced by the Academy Players.—Academy of Music, Haverhill, Mass., May 14.

VENUS ON BROADWAY, musical revue, by John Murray Anderson and A. Baldwin Sloane.—Palais Royal, New York, October 1.

VERY IDEA, THE, farce, in three acts, by William le Baron. Produced by G. M. Anderson and L. Lawrence Weber.—Shubert, New Haven, June 23; Astor, New York, August 9.

George Green Purnell Pratt
Gilbert Goodhue Ernest Truex
Marion Green Josephine Drake
Edith Goodhue Dorothy Mackaye
Dorothy Green Ruth Collins
Nora Tracy Florence Oakley
Joe Garvin William P. Carleton
Alan Camp Richard Bennett
Miss Duncan Mabel Allan

VERY MINUTE, THE, play, in three acts, by
John Meehan. Presented by David
Belasco.—Belasco, New York, April 9.
Horace CramnerForrest Robinson
Mrs. CramnerMarie Wainwright
Francis CramnerArnold Daly
KathleenCathleen Nesbitt
Philip Cranmer
Mr. HusnerJohn W. Cope
Dr. MonticouLester Lonergan
RobertRobert Vivian
Bennett Leon E. Brown

VERY NAKED BOY, THE, play in one act.
Presented by the Portmanteau Theatre
Company.—Princess's, New York, December

WANDERER, THE, Biblical play, in three acts, by Maurice V. Samuels; founded on Wilhelm Schmidtbonn's "Der Verlorene Sohn." Produced by William Elliott, Morris Gest, and F. Ray Comstock.—Manhattan Opera House, New York, February

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Rissah	Clara Blandick
Shelah	Ernest Cove
Naomi	Janet Dunbar
Jether	William Elliott
Gaal	
Jesse	James O'Neill
Huldah	
Tola	
Ahab	Macey Harlam
Borsippa	
Tisha	Florence Reed
Nadina	
Sadyk	
Haggai	
Merbel	
Parsodias	Sydney Mather
Hadramut	Lawson Butt
Put	
Madia	Steven Wright
Manasseh	Frederick Burton
Barzil	
Gomer	John Morrissey
Sidonia	Harda Daube
Aro	Sofia Karty
Phar's	Lionel Braham
The Prophet	Pedro de Cordoba

WANTED, AN ALIBI, farce, by Anna Craw-ford Flexner.—Harmanus Bleecker Hall, Albany, N.Y., June 18.

WANTED, A WIFE, musical sketch.—Eighty-First Street, New York, February 26.

TE ARE SEVEN, play. Produced by Oliver Morosco.—Los Angeles, Cal., March 12.

WE SHOULD WORRY, musical comedy, by
Henry Blossom and A. Baldwin Sloane
(musical version of "A Texas Steer").
Presented by Elizabeth Marbury and
Frederick McCay.—Apollo, Atlantic City, October 25.

WEARY WIVES, farce-comedy, by Vincent S. Lawrence. Produced by the Poli Players. —Grand, Worcester, Mass., August 18.

WHAT A NIGHT! sketch. Played by J. Frances Dooley and Company.—Fox's, Jamaica, June 25.

WHAT EVERY GIRL SHOULD KNOW, melo-dramatic sketch. Played by Mona Hunger-ford and Company.—Jefferson, New York, February 26.

What Happened to Jones (Cont.).

The Policeman A. Alphonz Ethier
The Patient Thomas P. Gunn
The Superintendent Will H. Gregory
Mrs. Goodly Marie Wainwright
Alvina Starlight Marcia Harris
Cissy Leila Frost
Marjorie Margaret Ferguson
Minerva Yiola Leach
Helma Josie Sadler

WHAT IS LOVE? musical comedy, by Joseph E. Howard.—National, Washington, July 2.

IAT NEXT? musical play, by Oliver Morosco and Elmer B. Harris, score and lyrics by Harry Tierney and Alfred Bryan. —Majestic, Los Angeles, June 24. WHAT

WHAT'S YOUR HUSBAND DOING? farce, in three acts, by George V. Hobart. Produced by Hobart-Jordan, Inc.—Hartford, Conn., October 29; 39th Street, New York, November 12.

ber 12.

Sylvia Pennywise Clara Mackin Madge Mitchell Carol Lloyd Helen Widgast Virginia Hammond Gwendolen Pidgeon Charlotte Ives Robert Ridley Walter Lewis John Widgast Hale Hamilton Charley Pidgeon Jed Prouty Beatrice Ridley Jane Cooper Tyrus Trotman Joseph Conyers Steve Peter Craig Keegan Gus Heege, Junr. William Hyson David Adler Bill Martin Marloy Paul Graham George Vivian

WHEN A GIRL LOVES, play, by Hamilton Coleman.—Gaiety, Louisville, January 1.

WHEN JOHNNY COMES MARCHING HOME, revival of stanislaus Stange and Julian Edwards's operetta, by F. C. Whitney.— New Amsterdam, New York, May 7.

WHERE THERE'S A WILL, sketch. Played by Dorothy Richmond and Richard Hud-son.—Proctor's, Twenty-third Street, New York, June 25.

WHICH ONE SHALL I MARRY? play, by Ralph T. Kettering. Presented by the B. F. Keith Players.—Hudson, Union Hill, June 25.

WHITE SPOT, THE, play. (Produced in London as "The Love Thief" at the Queen's, March 1, 1916.)—Schenectady, New York, February 26.

WHO IS HE? (See "The Lodger.")

WHY MARRY? comedy, by Jesse Lynch Williams. Produced by Selwyn and Company.—Cohan's Grand Opera House, Chicago, November 5.

WILLOW TREE, THE, fantasy, in three acts, by Harry Benrimo and Harrison Rhodes. Presented by Cohan and Harris. (Produced in London at the Globe, October 22.)—
Cohan and Harris, New York, March 6.

Mary Temple ...... Fay Bainter

WINTER AND SPRING, playlet, by Thos. F. Fallon. Played by Wm. H. Crane and company.—Palace, New York, November 26.

WOMAN HE MARRIED, THE, play, by Har-riet Ford. Presented by Mande Fealy.— Elitch's Garden, Denver, August 12.

Clara (Mrs. George Sedwick)

Ciara (Mrs. George Sedwick)

Marguerite Fealy Cavallo
Golbert Rhodes Eugene Powers
Temmy Dodge Clinton Tustin
Mme. Flaubert Florence Lamont
Lucy Niel Pauline Maxwell
Colonel Lockhart Clare Hatton
Mrs. Sedwick, Sr. Adele Bradford
George Sedwick Ralph Lee
Spencer Sidney Riggs
Anna (Mrs. Barton Sedwick)

Ernestine Allman Florence Roberts 
 Janet
 Florence Roberts

 Barbara Martin
 Maud Fealy

 John Brent
 William Morse

 Riggs
 Sidney Riggs

 Barton Sedwick
 Corbet Morris

 James
 Dwight Fry

 Thomas
 Kenneth Ryan

WOMAN OF TO-DAY, A, play, by James Forbes.—Ford's, Baltimore, December 18, 1916.

WOMAN THOU GAVEST ME, THE, melo-drama, in four acts and an interlude, by Hall Caine, founded on his novel of the same name. Produced by Derwent Hall Caine.-Shubert, Boston, April 9.

WOOING OF EVE, THE, comedy, in three acts, by J. Hartley Manners. Produced by Klaw and Erlanger and George C. Tyler.—Rochester, N.Y., March 23, 1916; Liberty, New York, November 9.

Wooing of Eve, The (Cont.).

Miss Alverstone Laurette Taylor
Mrs. Rodd Teresa Maxwell Conover
Winifred Lynn Fontaine
Walkley Catherine Proctor
Sir Phillip Grafton A. E. Anson
Brice Livingstone Earle Brown Brice Livingstone ...... Earle Brown John Rodd ..... Frank Kemble Cooper Cyril Dallas Rokeby Parriscourt

Leonard Mudie Bates ..... Basil West

WORDS MEAN NOTHING, travesty, by George V. Hobart. Presented at the Lambs Gambol.—Manhattan Opera House, New York, June 7.

YEAR OF THE TIGER, THE, the Harvard prize play. Produced by John Craig.—Castle Square, Boston, April 24.

YES OR NO, play, in three acts, by Arthur Goodman. Produced by G. M. Anderson.— Shubert Murat Theatre, Indianapolis, Octoher 11.

YOUNG MRS. STANFORD, drama, by Edward Elsner. Played by Emily Ann Wellman and Company.—Palace, New York, January 29.

YOU'RE IN LOVE, musical comedy, music by Rudolf Friml.—Court Square, Springfield, Mass., January 15.

ZIEGFELD FOLLIES OF 1917, revue, in two acts and twenty scenes, book and lyrics by George V. Hobart and Gene Buck, music by Raymond Hubbell and Dave Stamper, patriotic finale by Victor Herbert.—New Amsterdam, New York, June 12.

## AUTHORS (PLAYS IN AMERICA) OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS, COMPOSERS, AND ADAPTORS, WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED BETWEEN DECEMBER 1, 1916. AND NOVEMBER 30, 1917; ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH AMERICAN ADAPTATIONS HAVE BEEN MADE.

ADAMS, H. AUSTIN .-- "'Ception Shoals."
ADLER, FELIX .-- "It Didn't Take the First ALDRICH, AZELLE M.—"The Pawn."
ALLEN, FRANK.—"The Deluge."
ALPHIN, CHARLES.—"Hello, Hawaii!"
ANDERSON, JOHN MURRAY.—"Venus on Broadway."
ANDREWS, CHARLTON.—"The Torches." KENNETH .- "America Passes ANDREWS, By."
ANSLEE, ANCELLA.—"Six Months' Option."
ANSPACHER, LOUIS K.—"That Day."
ARCHER, WILLIAM.—"Ghosts."
ARENE, EMMANUEL.—"The King."
ARLISS, GEORGE.—"Hamilton."
ASCHE, SHOLOM.—"Night."
ASCHE, OSCAR.—"Chu Chin Chow."
ATHERTON, GERTRUDE.—"The Perch of the Day!" Devil."
ATTERIDGE, HAROLD.—"The Passing Show of 1917," "Doing Our Bit."
ATTWELL, ROY.—"Here Comes the Bride."
AUSTIN. MARY.—"Merry Christmas, Daddy!" BAHR, HERMANN .- "The Master," "The Poor Fool."

BAILEY, DR. PEARCE.—" The Confession."

BAILEY, OLIVER.—" The Innocent Sinner,"
"Branded."

BANNING, KENDALL.—" The Garden of Punchinello."
RE, FRANK.—"The Claim."
RKER, GRANVILLE. — "The BARE, FRA BARKER, Dance." Morris Dance."

BARNES, HOWARD MCKENT.—"Her Unborn Child."

BARON, WILLIAM L.—"The Very Idea."

BARRIE, J. M.—"The Professor's Love Story." "A Kiss for Cinderella," "The New Word," "Old Friends," "The Old Lady Shows Her Medals," "The Twelve Pound Look."

BARRY, TOM.—"Just Around the Corner."

BATAILLE, HENRI.—"The Torches."

BELASCO, DAVID.—"Kitty Darlin'"

BELL, C. W.—"Parlor, Bedroom, and Bath."

BENAVENTE, JACINTO.—"His Widow's Husband."

BENRIMO, HARRY.—"The Willow Tree."
BERGER, HENNING.—"The Deluge."
BERLIN, IRVING.—"Dance and Grow Thin."
BERNSTEIN, HENRY.—"L'Elevation."

BIGGERS, EARL DERR .- " A Cure for Cur-

BLOSSOM, HENRY.—"Hearts of Erin," "We Should Worry."

Kitty,

BIRO, LUDWIG.—"The Empress."
BLATT, WILLIAM M.—"Kitty,
Kitty."

band."

BLUM, GUSTAV .- "The Awakening of Narra-BOLTON, GUY,—"Have a Heart," "Oh, Boy," "Leave It to Jane," "Polly with a Past," "The Riviera Girl," "Miss 1917." BOOTH, JOHN HUNTER.—"The Masquera-der" der. ger.

BOYD, HUTCHINSON.—"The Tidal Wave."
BREESE, EDMUND.—"A Man's Home."
BRENNAN, GEORGE H.—"The Sky Pilot."
BRIGHOUSE, HAROLD.—"The Odd Mai out."

BROADHURST, GEORGE.—"What Happened to Jones," "Over the 'Phone."

BROOKS, ALAN.—"Dollars and Sense,"

BROWNELL, ATHERTON.—"On Guard."

BRYAN, ALFRED.—"What Next?"

BUCHANAN, 1. THOMPSON.—"Let Us Divorce." Divorce. Divorce."
BUCK, GENE.—"Ziegfeld Follies of 1917."
BURKE, EDMUND LAWRENCE.—"Johnny,
Get Your Gun."
BURKE, EDWIN.—"Champagne."
BURNETT, MRS. FRANCES HODGSON.—
"Editha's Burglar."
BURNSIDE, R. H.—"Cheer Up," "Jack o'
Lantern." Lantern. BUTLER. ELLIS PARKER .- "The Jacknife BYRNES, JAMES .- " Odds and Ends." CAIN, H .- "L'Etoile Dans la Nuit" ("The Star in the Night').

CAINE, HALL.—"The Woman Thou Gavest CALDWELL, ANNE.—"Jack o' Lantern."
CALTHROP, DION CLAYTON.—"The Old Country."
Canney, Mary.—"Mine Host—The World."
CARPENTER, EDWARD CHILDS.—"The
Three Bears," "The Pipes of Pan."
CARROLL, EARL.—"Canary Cottage."
CARYLL, IVAN.—"Jack o' Lantern."
CASTLE, EGERTON.—"Kitty Darlin'."
CHAPIN, HAROLD.—"Art and Opportunity."
CHESTER, GEORGE RANDOLPH.—"Get-RichQuick-Wallingford."
CHESTERTON, G. K.—"Magic."
CLARK, EDWARD.—"De Luxe Annie."
CLIVE, HENRY.—"Hooray."
COHAN, GEORGE M.—"Get-Rich-Quick-Wallingford."
COHEN, OCTAVIUS ROY.—"This Way Out."
COLEMAN, HAMILTON.—"When a Girl
Loves." Country. Loves."
COLLIER, WILLIAM.—"The Old Stage Door."
COLUM, PADRAIC.—"The Grasshopper."
CONNELLY, ERWIN.—"A Cup of Tea."
CONNOR, RALPH.—"The Sky Pilot."
COURTELINE, GEORGES.—"A Private Ac-COVINGTON, ZELLAH .- " Heads Up."

COWL, JANE.—"Daybreak."
CRANE, THOS. F.—"Winter and Spring."
CRAYEN, FRANK.—"This Way Out."
CREIGHTON, MARION.—"The People."
CROCKER, BOSWORTH.—"The Last Straw."
CROSTON. FRANCIS.—"The Unknown CROSTON,

CROTHERS, RACHEL. — "Mother Carey's Cinckens," "He and She."

DAVENPORT, BUTLER. - "Difference in

Gots."

DAVIESS, MARIA THOMPSON.—"The Melting of Molly."

DAVIS, OWEN.—"The Scrap of Paper."

DE CAILLAVET, G. A.—"The King."

DE FLERS, ROBERT.—"The King."

DE GRESAC, FRED.—"Flo-Flo."

DE HOLTHOIR. BEATRICE.—"A Private Account."

KOVEN, REGINALD .- "The Highway-DE MILLE, WILLIAM C.—"Food."
DEPUE, ELVA.—"Hattie,"
DICKEY, PAUL.—"The Lincoln Highway-

man."
DICKSON, CHARLES.—"Good-Night, Paul,"
DOED, LEE WILSON.—"Pals First," "The
Jacknife Man."
DORE, FRANK.—"The Claim."
DREGLEY, GABRIEL.— "A Tailor-Made
Leaf."

DUBINSKY, E.-"Turning Over a New Leaf."

DUDLEY, BIDE.—"Odds and Ends."
DU MAURIER, GEORGE.—"Peter Ibbetson."
DUNCAN, JACK.—"Lown at the Ten Cent
Store."

Store:
DUNCAN, WILLIAM CARY,—"His Little
Widows," "Captain Cupid."
DUNHAM, WILLIAM VAUGHAN.—"A Day
at Belmont."

DUNSANY LORD,—"The Golden Doom,"
"The Tents of the Arabs."
DYMOW, OSSIP.—"Nju."

EDWARDS, JULIAN .-- "When Johnny Comes

Marching Home."
EISLER, PAUL.—" The Little Missus."
ELLIOTT, F. P.—" Pals First."
ELSNER, EDWARD.—" Young Mrs. Stanford."

ELTINGE, JULIAN .- "Her Grace the Vam-

ELY, LEWIS B.—"A Dry Town."
EMERSON, JACK.—"The Auto, the Girl, and
the Question."

ESPLAN, MARK.-"In the Dark."
EVANS, LARRY.-"Among Those Present."
EYRE, LAURENCE.-"Driftwood."

"ALLON, THOMAS F.—" The Deserter."
FLEXNER, ANNA CRAWFORD.—" Wanted—An Alibi."
FOELDES, IMRE.—" Over the 'Phone."
FOOTNER. HULBERT.—" Shirley Keye."
FORBES, JAMES.—"A Woman of To-day."
FORD, HARRIET.—" The Land of the Free,"
"The Woman He Married."
FOSTER. ROY.—" After Office Hours."
FOWLER, BRENDA.—" Petticoat Politics."
FREUND, MRS. F. E. WASHBURN.—" The Poor Free!," "" the Grasshepper."
FRIEDLAND, ANATOL.—" The Bride of the Nile."

FRIEDLANDER, WILLIAM B. - "The

Naughty Princess."
FRIML, RUDOLF,—"You're in Love," "The Firefly," "Kitty Darkin'!"

FULDAS, LUDWIG .-- "The Pirates."
FULTON, MAUDE .-- "The Brat."

GALSWORTHY, JOHN.—"The Little Man,"
'The Fugitive," "A Bit o' Love."
GARLAND, ROBERT.—"At Night All Cats

are Grey."
GATES, ELEANOR.—"Apron Strings."
GERSTENBERG. ALICE.—"The Pot Boiler."
GHESY, J. U.—"This Way Out."
GLASS, MCNTAGUE.—"Business Before

CLAZER, BENJAMIN F.—"The Master."
GODFREY, JOHN.—"Odds and Ends."
GOETZ, E. RAY.—"Hitchy-koo."
GOLDEN, JOHN L.—"The Old Stage Door,"
"Cheer Up."
GOODMAN, ARTHUR.—"Yes or No."

GOODMAN, EDWARD,-" A Private Ac-

count."
GOODMAN, KENNETH SAWYER.—"The Hero of Santa Maria."
CRAY, ROGER.—"Lot's Go."
GRAY, THOMAS J.—"Turn to the Left."
GREEN. SCHUYLER.—"The Golden Goose."
GREGORY, LADY.—"The Travelling Man."
GROVANITTI, ARTURO.—"As it was in the Beginning."
GUERINON, E.—"L Etoile dans is Nuit"
("The Star in the Night").
GUERNON, CHARLES.—"The Eyes of Youth."

HACKETT, WALTER.—"The Barton Mystery," "Mr. Jubilee Drax."
HALL, JERRY.—"Down at the Ten Cent

HAMILTON, COSMO.—"The Star Gazer."
HAMILTON, COSMO.—"The Star Gazer."
HAMLIN, MARY.—"Hamilton."
HARRIS, ELMER.—"Canary Cottage,"
"What Next?"—"The Charmed Bird."
HARVEY, CHARLES.—"The Garden of
Punchinello."

HARVEY, CHARLES.—"The Garden of

F-dominicality.

HARWOOD, H. M.—"Lonely Soldiers."

HASTINGS, B. MACDONALD.—"The Angel in the House."

HATTON, FANNY LOCKE.—"Lombardi."

HATTON, FREDERICK LOCK.—"Lombardi."

HAUERBACH, OTTO.—"Going Up," "Kitty
Darlin'!" "The Firefly."
HAYDEN, JACK.—"Mrs. Harris—Diplomat."
HAYES, CHARLES SUMAER.—"The Broken
Road."

HECHT, BEN.—"The Hero of Santa Maria." HEIN, SILVIO.—"Flo-Flo," "The Golden Goose."

HENDERSON, HERBIART.—"The Danger Line."

HENNESSY, ROLAND BURKE .- "Liberty Aflame.

HERBERT, VICTOR.—"Hearts of Erin,"
Ziegfeld Follies of 1917," "Miss 1917,"
"Her Regiment."
HINES, ARLINE VAN NESS.—"Safety
First."

First."

HIRSCH, LOUIS H.—"The Hit of the Season," "Going Up."

HIRSCHBEIN, PERCY.—"The Stranger."

HOBART, GEORGE V.—"Getting up a Gambol," "Words Mean Nothing,"
"Zieefeld Follies of 1917," "What's Your Husband Doing?"

HODGE, WILLIAM.—"A Cure for Curables."

HODGES, HORACE.—"Little Lady in Blue.'

HOFFE, MONCKTON.—"Anthony in Wonderland."

HOFFMAN, AARON—"The Outsties."

HOFFMAN, AARON.—"The Question."
HOPKINS, ALFRED FRANC' - For Country."

HORAN, JAMES.—"The New Boarder."
HORWITZ, CHARLES.—"Cold Coffee."
HOUGH, WILL M.—"The Naughty Prin-HOUGH,

HURLBERT, "WILLIAM," Romance and Arabella," "Saturday to Monday," "Mrs.

HURST, FANNIE.—"The Land of the Free."
HUSSEY, JIMMIE.—"In the Shadows."

IBSEN, HENRIK.—"Ghosts."
IVAN, ROSALIND.—"Our Betters."

JACKSON, FRED.—"Baa, Baa, Black Sheep," "Losing Eloise." JACOBI, 'VICTOR.—"Rambler Rose." JESSE, F. TENNYSON.—"Lonely Soldiers." JONES, SYBEL.—"Through Opening Doors."

KALMAN, EMMERICH.—"Her Soldier
Boy," "The Riviera Girl."
KAVANAUGH. KATHERINE.—"Ambition."
KELLY, GEORGE.—"Mrs. Ritter Appears."
KENYON, CHARLES.—"The Claim."
KERN, JEROME.—"Have a Heart," "Love
O'Mike." "Oh. Boy." "Houp La,"
"Leave it to Jane." "Miss 1917."
KESTER, PAUL.—"The Love of a King."
KETTERING, RALPH T.—"Which One Shall
I Marry?"

KLEINECKE, AUGUST .- " Husbands Guar-

KNIGHT, II. RALPH.-" Come to Balmy Successful

KUMMER. CLARE.—"A Success mity," "The Choir Rehearsal. Cala-

LAMB, ARTHUR J.—"The Snate."
LAMBERT, VICTOR E.—"The Other Man's LANGNER. LAWRENCE .- " The Family

LAVEDAN, HENRI.—"Service."
LAWRENCE, VINCENT S.—"Weary Wives."
IE BARON, WILLIAM.—"The Very Idea." Regiment

LEHAR, FRANZ.-" The Star Gazer." LEITZIGACH AI ELINE.—"The Star Gazer."

LEITZIGACH AI ELINE.—"Success," "The
M n Who Lost."

LENGYEL, MELCHIOR.—"The Empress."

LEON VICTOR.—"Her Soldier Boy."

LIEBERMAN, ELIAS.—"The Awakening of
Natradin."

Narradin."

ILEBLER, THEODORE A., JUN.—"The Man Who Lost," "Success."

LINCOLN, FLORENCE.—"Barbara."

LINCOLN, FLORENCE.—"Barbara."

LINDSEY, WILLIAM.—"Scremonda."

LIPMAN, CLARA.—"Some Warriors," "Two Sweethearts."

LOCKWOOD, SCAMMON .- " De Luxe Annie."

MACDONALD, ZILLAH K.—"Markheim."

MACDONOUGH, GLEN.—"Hitchy-Koo."

MACK, WILLARD.—"Alias," "Every Day in the Year," "Tiger Rose," "The Deserter," "Blind Youth."

MACKAY, ROBERT MFARS.—"The Market Price." "Somewhere in Mexico."

MACKEY, W. GAYNOR.—"Dr. Wake's Patient."

MADISON, JAMES.—"The Finish."

MADISON, JAMES.—"The Finish."

MARTERLINOK, MAURICE.—"The Death of Tintagiles."

MANDEL, FRANK.—"Bosom Friends," "The Sky Pilot."

MANDEVILLE, ERNEST W.—"Come to Balmy Land." MANNERS, J. HARTLEY.—"The Wooing of Eve," "Out There."" MANDEVILLE,

Eve," "Out There,"

Eve," "Out There,"

ARIHUR J.—"All Made Washington."

HADRY C.—"All Made

MANVELL, HARRY C .- "All Made

MANVELL, HARRY C.— All State in Washington."

MAPES, VICTOR.—"The Lassoo."

MARBLE DAN.—"Let's Go."

MARCIN, MAX.—"Here Cames the Bride,"

"The Eyes of Youth."

MARKS, MAURICE E.—"The Hit of the

MARTINDALE, MAY .- " Gamblers All."

MARTHUBALE, MAY.—"Gamblers All."
MASEPIELD, JOHN.—"The Tragedy of Nan."
MASSEY, EDWARD.—"Flots and Playwrights." "The Temeration."
MAUGHAM, W. SOMERSET.—"Our Betters."
MAYO. MARGARET.—"Heads Up."
MCGROARTY, JOHN STEVEN.—"Jan."
MCLAUGHLIN, ROBERT.—"The House Without Children."

MEARS, STANNARD.—" Seventeen."
MERHAN, JOHN.—" The Very Minute."
MERHLL, BLANCHE.—" Dance and Grow

MERRILL, FENIMORE.—"The Avenue."
MIDDLETON, GEORGE.—"Polly with

MOLIERE.—"The Imaginary
"Sganarelle." Invalid."

"Sganarelle."

MOELLER, PHILIP.—"The Death of Tintagiles," "Madame Sand."

MONTGOMERY, JAMES.—"Drafted."

MOORE, HERBERT.—"Suicide Garden"

MORGAN, CALLISLE.—"Laughing Harry."

MOROSCO, JOHN A. "Alias."

MOROSCO, GHVER.—"Canary Cottage."

"What Next?"

MORTON. MICHAEL.—"The Newcomes."

MORTON. MIGHAEL.—"The Newcomes."
"On With the Dance."
MOTZAU. OTTO.—"The Passing Show of 1917."
MUDIF. LEONARD.—"Laughing Harry."
MURFIN, JANE.—"Daybreak."

NEWTON, HARRY L.-" Archie Hits the NOEL. JOSEPH.—"The Innocent Sinner "The Pewn".
NORTON, FREDERIC.—"Chu Chin Chow."
NYITRAY, EMIL.—"Little Sunshine." JOSEPH .- "The Innocent Sinner,"

OBER. RUTH BOYD.—"Quinito."
OLAYD. EDITH.—"Fariah."
OLAYD. WARNER.—"Pariah."
OLAYD. WARNER.—"Pariah."
OLIVER. ROLAND.——Good-night. Paul."
OTSON HARY R.—"Good-night. Paul."
O'NELLL, EUGENE.—"In the Zone."
ORD. ROBERT.—"Dr. Wake's Patient."
OSBOURNE, LLOYD.—"The Morris Dance."

PARKER, GEORGE D.—"Margery Daw."
PARKER, LEM B.—"Peor Butterfly." "The
Third Sex."
PAULTON, EDWARD.—"Boys Will be Boys."
"The Benatiful Unknown," "My Lody."
PEPIS EDWARD.—"Friend M. Color."

PERCIVAL, WALTER C.—"Among Those Pre-

PERCYVAL, T. WIGNEY.—"Little Lady in

PEREZ. RAYMOND.—"Beauty, Youth and Jolly."
PHELAN. EDDIE V.—"Camouflage."
PHILLPOTTS, EDEN.—"The Angel in the House."

House." FDEN.—"The Angel in the PIPEROS, ELLIS.—"Concidition" PINERO, SIR ARTHUR.—"The Gay Lord Quex."

PLAYER, CYRIL ARTHUR.—"Blue Wing." POTTER, GEORGE.—"liger's Cuo." POTTER, PAUL.—"Eleven P.M."

RAMSEY, ALICIA.—"Eve's Daughter." •
RAPHAEL, JOHN. N.—"Peter Inbetson."
RARTY, JAMES.—"Paul and Virginia."
RECTOR, JESSIE LEACH.—"Saturday
Monday."

REIZENSTEIN, ELMER L .- "The Home of

REYNOLDS, HERBERT. - "The Golden

RHODES. HARRISON.—"The Willow Tree."
RICHARDS. JOHN.—"Little Sunshine."
RICHARDSON, ANNA STEESE.—"A Man's

RITTER, JOSEPH.-" Romance and Ата-

bella."
ROCHE, ARTHUR SOMERS.—"The Scrap of Paper."
Paper."
Paper."
Paper."

Paper."

ROMBERG, SIGMUND.—"The Passing Show of 1917." "My Lady's Glove," "Maytime." "Doing Our Bit."

ROSE, EDWARD E.—"The Line and Level," "Turn Back the Hours."

ROSENFELD, SYDNEY.—"Under Pressure," "The Love Drive."

SAMU'ELS, MAURIOE V.—"The Wanderer."
SARDOU.—"Let Us Divorce."
SAVERY, JAMES.—"In for the Night."
SAYRE, THEODORE BURT.—"The Irisl
Fifteenth," "Lucky O'Shea."
SCHOMER, ABRAHAM S.—"The Inne

SCHOMER,

Man."
SCHROEDER, WILLIAM.—"His Little Widows." "Captain Cupid."
SCHROEMER, ABRAHAM.—"Inside Out."
SEGAI,L. HARRY.—"Friend Wife."
SHAW. GEORGE BERNARD.—"Overruled,"
"Mrs. Warren's Profession," "Mésalliance."
SHELLEY, HOWARD.—"The Family Tree."
SHIPMAN, SAMUEL.—"Some Warriors,"
"The Target," "The Man Pays," "Two Sweethearts."

"The Target," "The Man Pays,
sweethearts."
SINCLAIR, UPTON.—"The Pot Boiler."
SKINNER, CONSTANCE LINDSAY.—"Good
Morning, Rosamond."
SIOANE, A. BALDWIN.—"Venus on Broadway," "We Should Worry."
SMITH, EDGAR.—"The Golden Goose," "My
Lady's Glove."
SMITH, HARRY B.—"Love O'Mike," "A
Tailor-made Man," "The Highwayman,"
"Rambler Rose."
SOTHERN, E. H.—"Stranger than Fiction."
SPOONER, CECIL.—"The Fortunes of
Betty," "My Irish Cinderella."
STAMPER, DAVE.—"Ziegfeld Föllies of

STAMPER,

STANGE, ... HUGH STANKLAUS .-. "Seventeen," "When Johnny Comes Marching

STEVENSON.—"Markheim."
STEVENSON, ROBERT LOUIS.—"The Morris Dance."
STOKES, JOHN.—"A Regular Business Man."

STOLLBERG, FERDINAND .- "Boys Will be

STRAUS, OSCAR.—"Boys Will be Boys,"
"The Beautiful Unknown," "My Lady's STREET, JULIAN .- "The Country Cousin." STRINDBERG, AUGUST .-- " Pariah." SULLIVAN, DOLLIE E .- "The Heart of a Woman.

CHARLES EDWIN .-- "Stocks SUMMERS. and Stockings.

and Stockings."
SUMNER, CHARLES.—"Friend Wife."
SUTRO, ALFRED.—"The Bracelet."
SWAN, MARK.—"II," "Parlour, Bedroom, and Bath."
SYDNEY, THOMAS.—"Love O'Mike."

TARKINGTON, BOOTH.—"The Cousin," "Seventeen."
TELLEGREN, LOU.—"Blind Youth." BOOTH .- " The Country

THOMAS, A. E.—"Her Husband's Wife,"
"The Little Missus," "The Ambassador."
THOMPSON, MARAVANE.—"Bonnie."
THURSTON, KATHERINE CECIL.—"The THURSTON,

Masqueraders. Masqueraders."

TIMBERG, HERBERT.—" What Next?"

TIMBERG, HERBERT.—" Doing Our Bit."

TITHERADGE, DION.—" A Girl of To-day,"

"Peg for Short."

TOLER, SIDNEY.—" Playthings."

TONNING, GERARD.—" Blue Wing."

TORRANCE, RIDGELEY.—" The Rider of Dreams," "Granny Maumee," "Simon, the Cyrenian."

TULLY, MAY.—" Mary's Ankle."

UNDERHILL, J. GARRET.—"His Widow's Husband."

VACHELL, HORACE ANNESLEY.—"The Lodger," "The Case of Lady Camber," "Mr. Jubilee Drax."
VALVERDE.—"Quinito."
VEILLIA V. BAYARD.—"The Chatterbox."
VELASCO, E.—"Quinito."

WALTER, EUGENE,—"The Small Town Girl." "The Knife," "For Men Only,"

Girl," "The Knife," "For Men Only,"
"The Assassin."
WEEVER, EDWIN.—"They Are My People."
WFLLMAN, EMILY ANN.—"Slim Tim's
Slickness."

LLS, BILLY K.-" Beauty, Youth, and Folly."

WIGGIN, KATE Carey's Chickens." WILDE, PERCIVAL. DOUGLAS .- " Mother

RCIVAL.—" Supper for Two."
WILLIAM ERNEST.—" Broken WILDE, WILKES, Threads."

WILLIAMS, JESSE LYNCH.—"Why Marry?" WILSON, CRONIN.—"The Small Town Girl." WODEHOUSE, P. G.—"Have a Heart," "Oh, Boy," "Leave it to Jane," "The Riviera Girl," "Miss 1917."
WOOD, MRS. WALTON J.—"The Scape-goat."

goat."
WOODWARD, MATTHEW C.--"The Star Gazer."
WOOLF, EDGAR ALLAN.--"Looks," "The Eride of the Nile," "Houp La."
WORMESLEY, KATHERINE PRESCOTT.-"The Imaginary Invalid."
WRIGHT, GRACE LATIMER. -- "Blind Alleys."

YOUNG, RIDA JOHNSON.—"Her Soldier Boy," "His Little Widows," "Captain Cupid," "Maytime."

### AMERICAN OBITUARY.

DECEMBER 1, 1916, TO END OF NOVEMBER, 1917.

Dave, vaudeville artist. Buffalo, September 24.

Ackwood, Josie (Mrs. Josie Sheenan), actress.
Aged 58. Brooklyn, July 19.
Alber, Ernest. Producer of animal acts. Aged
36. New York. November 17.
Allen, Charles Leslie, actor. Stamford, Conn.,

February.

Allen, Joseph, actor. Chicago, January 12.
Alpuente, John H., booking agent. Paterson,
N.J., December 23, 1916.
Armond, Grace, actress. Houston, Tex., April

Arne, Mrs. Jeanette F. Aged 42. Former actress. New York. November.

Aydelotte, Mrs. M. A., dramatic critic. Aged

04. San Francisco, July 5.

Barrett, Frank X., actor. Aged 65. Cincinnati, July 25.
Barry, Frank, manager. Denver, Col., May 21.
Bartholomew, William H. Actor. Aged 86.
Holmesburg, Pa. November 5.
Beach, Lilian, vaudeville artist. Chicago,

January.

Beauregarde, Rita (Mrs. Margaret Harris), actress. New York, July 31. Becker, William L., musical director. New York, February 12.

Digby, actor. Aged 68. New York,

June 20.

Belmont, Harry, minstrel. Aged 48. Oneonta,
New York, July 21.

Bergman, Henry, actor. Aged 58. New York,

Betgman, Henry, actor. Aged 58. New York, January 9.
Bernard, Charles W. (Charles W. Benedict), manager. New York, March 19.
Bicknell, Orland M., vaudeville artist. Aged 35. New York, May 21.
Bigelow, Framk, vaudeville artist. New York, December 10, 1916.
Boniface, George C., actor and manager. Aged 57. Charlestown, N.H., March 27.
Bonner, Eugene B., dramatic booking agent and former actor. Chicago, September 3.
Botta, Luca, actor. Aged 35. New York, September 29.

Botta, Luca, actor. Aged 35. New York, September 29.

Bowman, John. showman. Aged 74. Everett, Mass., May 28.

Bowser, Charles, actor. Aged 70. Floral Park, L.I., March 17.

Bragg, Colonel John, theatrical producer. Sherburn, May 10.

Brennan, Mrs. Sarah A., actress. Staten Island, December 8, 1916.

Brophy, James M., actor. Santa Rosa, Cal., May 26.

Browning, Lucy W., actress. July 26.

Buckley, Andrew M., actor. Aged 37. Paterson, N.J., April 14.

Furns, James F., theatrical proprietor. Colorado Springs, September 24.

Burns, Nelson, manager. New York, December, 1916.

ber, 1916.

Calder, Frank, producer and agent. Baltimore, February 20.

Callaghan, Charles E., author and dramatic editor. Aged 74. New York, January 22. Callan, George, vaudeville artist. June 24.

Candee, George Leslie, theatrical advertising manager. Aged 33. Grand Rapids, Mich.,

May 30.

Carroll, Charles A. Actor. Aged 47. New York. November.

Carroll, Mrs. Cornelia, one time circus artist. Washington, D.C., September 20.

Chamberlain, Riley C., actor. Aged 62. New Rochelle, January 16.

Chip, Sam, vaudeville artist. Rochester, N.Y.,

Chip, Sam, v April 11.

Chip, Sain, valuevine artist. Rochespar, 3.1.7,
April 11.
Christy, George Woolf, former clown. Aged 79.
Beauvoir, Miss., December 3, 1918.
Clare, Joseph, scene painter. Aged 71. Central Islip, L.I., June 3.
Clifton, Marion P. Former actress. Staten
Island. November 3.
Clifton, Ned (Mortimer H. Jahne), actor. Aged
78. Brooklyn, May 15.
Cohan, Jere J., vaudeville artist. Aged 69.
Monroe, N.Y., August 1.
Cole, Edith (Mrs. Wm. E. Cole), vaudeville
artist. Aged 41. Los Angeles, Cal., December 9, 1916.
Collier, George F., advance agent. Aged 52.
Laconia, N.H., December 3, 1916.
Connors, Jim, actor, New Cumberland, March
16.

Considine, Mrs. (Lulu Tabor), former

Mrs. John (I February 21. actress.

Costello, William E., manager. Troy, June 2.
Colius, Richard P., actor. Aged 59. New
York, December 16, 1916.
Cromwell, Captain Amos. Designer of Fire
proof Curtains. Aged 77. Greenpoint, L.I.

November 8.

Dailey, Fred, advance agent. Aged 42. Milwaukee, Wis., January 21.
Dansey, Herbert (Count Berto Danyell Tassinari), actor. New York, May 29.
Davies, Henry Rees, actor. Staten Island, September 20.

Dawley, Charles H., actor and singer. Bogota, N.J., January 12. De Marque, Charles. Vaudeville artist. Aged

72. Lake Quinsigamond. August 6.
Denier, Tony, former clown. Aged 78. Kingston, N.Y., March 10.
De Vere, Dola (Mrs. Billy Busch), actress.
Aged 49. Providence, R.L., December 23,

Devere, George M., former actor. Aged 66.
Brooklyn, April 11.
Dithmar, Edward Augustus, dramatic critic.
Aged 63. New York, October 16.
Doyle, Edward, advance agent. Aged 45. New
York, October 5.

Eaton, Charles Howard. Manager. Dorchester. October 24.

October 24.
Eberle, Eugene A. Actor. Aged 79. Chatham,
N.Y. October 23.
Elberts, Jeanette Clark Elberts, former actress,
Aged 61. Brooklyn, April 16.
Ellis, Melville, artist, designer, and musician.
Aged 38. New York, April 4.
Ellis, Mrs. Edna Small, actress. Cineinnati,
Inly

July.

Eslow, James Arthur. Rapids. November 27. Manager. Grand Eugene, Max (E. Stephen). April 23.

Farley, Harry, agent. Minneapolis, February

16.
Partum, Marshall, actor and stage director.
Prescott, Ariz., February 19.
Fisk, Edward D., manager. Aged 53. Columbus, O., May 23.
Flint, Hazel (Dent), actress. Muskogee, Okla., January 23.
Forbes, B. Frank, actor, Dunkirk, New York, Sentember 21.

September 21.
Ford, James R., former theatrical manager.
Brooklyn, January.
Furst, William, musician and composer. Aged

65. Freeport, L.I., July 11.

Gath, Karl, vaudeville artist. Chicago, October

Gavin, Knox, actor. Aged 52. Clifton, N.J., May 4,

Ceisenheimer, Edward G., manager. Matamoras, N.Y., December 18, 1916.
Genovesa, Maude (Mrs. Maud A. Weiss), former actress. Brooklyn, July 12.
Giacconi, Mrs. Ernesto. Actress. Baltimore.
'November 9.

Giacconi, Ernesto, Actor. Baltimore, Novem-

ber 9. Giles, Laura, former singer. Aged 83. Mil-waukee, Wis., April 16. Gilmore, Alice, actress. Brooklyn, N.Y., April

16.

Glover, William F. Composer and orchestra leader. Aged 65. New York. October 28. Gollan, Campbell, actor. New York, December, Glover,

Goodwin, Sue, actress. El Paso, Tex., August 12.

Graham, John, theatrical manager. Boston, December 12, 1916. Greenbaum, Will L., concert manager. San Francisco, September 4.

Francisco, September 4.
Greenwall, Philip, theatrical manager, Arlington Heights, Fort Worth, August 26.
Grey, Mme. Emile, harpist. New York, Octo-

ber 1.

Griggs, William Henry, singer and composer.
Aged 53. Somerville, Mass., April 13.

Gross, Mrs. Anna Goldmark, playwright. New
York, June 5.

Groves, William, actor. Aged 24. Sheepshead

Bay, June 23.

Haight, Alton E., manager. Aged 35. Rock-away Beach, July. Hall, Dorothea M. (Mrs. John Siebert), actress. Newark, N.J., September 14 Halstead, Edgar, actor. Aged 50. Cleveland, February 13. Hansel, Howell. Actor. Aged 56. New York. November 5.

November 5.

Aged 77. Chicago. Harland, Paul, actor.

July. ris, Joseph P., theatrical manager and vaudeville agent. Aged 56. New York, Harris.

May 15. Harvey, James Clarence, actor, poet, and dra-matist. Aged 64. New York, September -20

Hassan, Marian Gray, actress. New Haven,

Conn., May. Heath, Maudie (Mrs. Louis Epstein). New York,

July.

Hickey, Sylvester M., theatrical proprietor and
manager. Aged 69. Lakewood, N.J., September 16.

Hitchcock, Walter, actor. New York, June

Holmes, Dallas William, actor. Lincoln, Neb., May 1.

Holmes, Harry, theatrical manager and pro-ducer. Bellingham, Wash., April 21, Holmes, Hudson. Actor. Aged 53. Seton.

October 9.

October v.

Horwitz, Jack J., actor. Amityville, L.I.,
July 26.

Hughes, Mrs. Elizabeth, authoress and former
actress. New York, February 23.

Hullish, Edwin F. Former actor. Philabelphia.

November 18.

Victor, actor. Aged 73. Chicago. Hume. April 2.

Hunter, Frank D., manager. Aged 50. Mc-Keesport, Pa., April 12. Hutchins, Edith, former singer, Kansas City,

February 5.

Jahne, Mortimer H., actor. Aged 78. May 15. Jarrett, Daniel (Daniel Jarrett Sullivan), actor.

Jarrett, Daniel (Damel Jarrett Sullivan), actor.
Brooklyn, September 23.
Jenkins, Fred Elliott, actor and singer. Aged
40. Penn Yan, N.Y., August 11.
Jones, Lilian Maude (Lilian Walton), actress.
Baden, Pa., January 30.
Jones, Mrs. Herbert B. (Miss Elsie Dale). May

Johnson, Carroll, former minstrel. Aged 67.
New York, May 1.
Johnston, T. W., editor and dramatic critic.
Kansas City, May 18.
Johnston, Theodore, actor and stage director.
April 28.

Junk, Robert McGee (Harry A. Starr), Brant-ford, Can., April.

Kelcey, Herbert, actor. Aged 62. Bayport,
L.I., July 10.
King, Edna (Edna Kirkby), actress. Baltimore, March 1.
Kiralfy, Emelia (Mrs. Gabriel Brenauer),
actress. Aged 62. January 11.
Kirchner, Ralph, artist and designer. Aged
41. New York, August 2.
Knight, Mrs. George S. (Sophie
actress. New Orleans, April 11.
Kober, Walter, acrobat. Aged 46. Martins
Ferry, O., July.

La Badie, Florence, picture actress. Aged 23. October 13.

La Beau, Phronia, actress. Cedar Rapids, Ia., April 17. April 17.

La Drew, Paul (Pete Gebhard), actor. Los Angeles, December 25, 1916.

La Franie, Joseph. Actor. Aged 26. Brooklyn. November 26.

Landry, Daniel, connected with business staff.

Lawrence, Mass., October 4.

Langham, Margaret (Mrs. Lewis S. Stone), actress. New York, June 5.

Lapham, S. Gurney, dramatic critic. Syracuse, January 4.

January 4. Lavine, William S., stage director. Aged 50.

January 17.

Leddy, Herman, vaudeville actor. Aged 42.
Brooklyn, October 5.
Lee, Minnie, actress. Aged 31. New York,
January 22.

Leonard, Terese (Mrs. James Leonard), actress. Detroit, December 15, 1916. Leoni, Harry, manager. New York, December

25, 1916. Leslie, James Edward, dramatic editor. Pitts-

burgh, August 6.
Lombard, Warren D., former singer. Frost-bury, Md., January 17.

Mace, Frederick, actor. Aged 38. New York, Rebruary 21.
Mack, Dan, agent, Buffalo, N.Y., May 1.
Mahlum. Maybelle (Mrs. George Belfrage),

Denver, Col., September 15.

Mahoney, James A. Actor. Aged 50. New York. October 27. Terre

Makin, Edward, musical director. Haute, Ind., April 22.

Mandeville, William C., actor. Aged 50. New York, April 20. Marinella, Mrs. Vera. Former vaudeville artist. Aged 50. Chicago. August 4. Marks, Mrs. Lori. Actress. Aged 70. Alameda, Cal. October 31.

Cal. October 31.

Markward, Marea, actress. Aged 22. Diamond Lake, Ill., July.

Marshall, Harry B., author and composer. Aged 44. Indiana, Pa., August 2.

Martin, Jaques, actor and stage manager. Aged 64. New York, August 16.

Martineau, Frank W., business manager. New York, December 22, 1916.

Matthews, Charles R., manager. Summerville, April 17.

Mawson, Edward R., actor. Aged 55. New York, May 20.

Mawson, Edward R., actor. Aged 55. New York, May 20.

Maxwell, Barry, actor. Aged 69. New West Brighton, S.I., July 19.

May, Florence (Mrs. E. V. R. Von Brandenberg), actress. Syracuse, July.

McCone, George, vaudeville artist, Philadelphia, July 30.

McCurley, Henry Clay, actor. Aged 72. Baltimore, May 25.

McDowell, Fanny Reeves, former actress. Los Angeles, January 29.

Angeles, January 29.

Melville, George D., former circus performer.
Jersey City, May 20.

Merrihew, Charles Edwin. Former dramatic
editor. Aged 60. Ridgewood, N.J. August

Mildred, Douglass. New York, August 21. Miles, Joseph T. (Joo Hayden), author and actor. Santa Rosa, Cal., December 14, 1916.

Millage, Mamie, actress. Aged 46. New York, October 5.

Milliken, Colonel James Foster, playwright.
Aged 70. New York, September 24.
Molineux, Roland B. Author. King's Park,
L.I. November 2.

Molineux, Koland B. Author. King's Park,
L.I. November 2.
Moore, Harry, staga hand. East Liverpool,
O. October 14.
Moore, Peggy, actress. Pine Bluff, Ark., February 15.
Morrell, J. Bard, theatrical manager. Philadelphia, September 18.
Morris Chapters, Panert Chapter, Type 24.

Morris, Chauncey Rupert Charles, Morison, David Lindsay, actor. New Rochelle, February 22.

Morrison, Morris, actor. Brooklyn, August 28. Morrissey, James, W., manager. New York, Morrissey, Ja March 29,

March 29.

Morton, Charles K., actor and manager. Aged 62. Brocklyn, March 28.

Morton, George, former actor. Aged 68. Staten Island, January.

Morton, William M. Manager. Aged 70.

Newark. November.

Mudie, Alan, actor. Killed in action. Flanders, September 20.

Munn Charles Clork dramatist. Springfald.

ders, September 20. Munn, Charles Clark, dramatist. Springfield,

Mass., July 8.

Munroe, William Henry, manager.

dence, March 13.

Murise, Enrico, dancer. New York, February

Murphy, Mark, actor. Aged 62. New York, January 10.

January 10.

Murray, Francis J., one-time connected with Robinson Amusement Co., New Brighton, Aged 52. Brooklyn, October 9.

Murray, George H., advance agent, Flushing.

August 3.

Muzio, Carlo, stage director. A ing, Long Island, August 2. Aged 69, FlishNathan, Joseph S., composer and editor. New York, February 21. Natus, Joe, former minstrel. Rome, N.Y.,

April 21.

Lieut.-Colonel Nathaniel. Newnham-Davis. Aged 53. May 28.

O'Brien, Blanche, actress. Aged 35. waukee, December 26, 1916. O'Brien, Charles, circus clown. Sunbury

Sunbury, Pa.,

March 15.
O'Connor, Thomas F., former minstrel. New
York, March 16.
Washington.

October 30.

Oldfield, John R. Manager. Lawrence, Mass. October 30. Otto, Mrs. Marie, former prima donna. Aged 66. New York, June 9.

l'almer, Catherine, vaudeville artist. New

Paimer, Catherine, Vork, May 31.
 Parker, Francesca (Mrs. Charles G. Boutin).
 Actress. Chester, Pa. October 3.
 Parker, Lew (Henry Lewis Parker), former minstrel and manager.
 Salem, N.Y., Docember, 1916.
 Patterson, Charles H, Actor. Aged 52.
 New York. November 10.

York. November 10. Paulus, Edward C., actor. Someta, Tex., De-

Panius, Edward C., actor, Someta, 1ex., December 9, 1916.

Phister, Montgomery, dramatic critic. Aged 66. Cincinnati, July 9.
Pooton, James, advance agent. Age 47.
Liberty, N.Y., April 30.
Pouchet, Charles A., manager. New York,

January.

Price, Mark M., actor. New York, March 13.

"Princess Victoria," midget actress. Aged 20.

New York, April 25.

Quigley, Jay. Actor. Columbus, Ohio. November 15.

Ramsay, Frank Morris (Ramsay Morris). Author and playwright. Jersey City. November 4.

Ramsey, Alie Drayton (Mrs. Elmira Powers Ramsey). Actress. New York. November 2

Ramsey, Clara Louise, actress. Aged 44. New York, December 23, 1916. Rees, Adeline. Dramatic coach and clocu-

tionist, Cincinnati. August 9.
Reeves, Fanny (Mrs. E. A. McDowell), former actress. Los Angeles, February.
Reichman, William, actor. New York, Sep-

tember. Rentfrow, Mrs. J. N. (Marie Jasper), actress. Aged 70. Houston, Tex., January 7. Riccardo, Carona. Former actress. City, Mo. October 15.

Robinson, Anna, actress. Aged 46. Ward's Island, October 5. Rodd, William, singer. Aged 61. Brooklyn, October

Roger, Wilfred, actor. Port Henry, N.Y., March 1.

March 1.

Rogers, Anne M., actress. Baltimore, March I.

Rogers, Jessaline, actress. Aged 52. New
York, August 19.

Rogers, Robert, stage manager. New York,
December 15, 1916.

Root, Ivy Ashton, playwright. New York,
December 7, 1916.

Rosen-Bisse, Max, theatrical manager.

59. Brooklyn, May 7.

William S., manager. Mt. Clemens, Mich., April 25.

Rourke, James B., musical director. Aged 36. Philadelphia, August 7.

Ruskay, Everett S., author. Aged 35. May 21. Russell, Richard Fulton, actor. Aged 39. March 24.

Sanders, Mrs. Rena, vaudeville artist. New York, October 5.

Sanger, Hazel (Mrs. Hazel Braham), actress. Seattle, Wash., August 15.
Schieff, David, manager. New York, April 6.
Secter, Lewis, vaudeville performer. Durham, N.C., December 7, 1916.
Secley, Colonel Charles W., former circus performer. Aged 73. Elmira, N.Y., April 28.
Shaw, Goorge, vaudeville artist. Cincinnati, O., July 21.
Sheehan, Mrs. Josephine, sormer vaudeville artist. Aged 57. Booklyn, July 19.
Sheridan, Frank B. (Richardson), former vaudeville artist. Aged 58. Brooklyn, N.Y., January 9.

N.Y., January 9. Shirley, Blanche (Mrs. James L. Crane), former actress. Aged 34. New York, December 22, 1916.

Sidney, Violet, actress. New York, February 15.

Simms, Willard, actor. Aged 50.
May 3.

Sire, Henry B., former theatrical proprietor and manager. New York City, January 17. Smith, Mrs. Sol, actress. Aged 87. New York, June 15.

Snell, Corinne, actress. March 10.

Spencer, Frederick, actor. Aged 50. Union, N.J., February 1.

Stafford, Harry Trant, former actor. New Rochelle, N.Y., September 8. Stallard, Milton, stage director. New York,

February 17.
Stanford, Arthur, actor. Aged 39. New Bedford, Mass., July 21.
Starr, Harry A., actor. Brantford, Canada,

April 15.

April 15.
St. Gotthard, Louise, actress. Syracuse, N.Y., February 21.
St. Pierre, Mildred (Mrs. Walter Walker), actress. Harrison, N.Y., August 23.
Stephens, William, theatrical inventor. Aged 62. Pittsburgh, January 27.
Stevens, William T., former actor. Aged 75.
Staten Island, July 1.
Staten Island, July 1.

George, showman. Hot Springs, Ark., Sun. June 15.

Synder, Matt., actor cisco, January 17. Aged 76. San Fran-

Tallman, Fred, vaudeville performer. York, January. son, Louis, actor. Aged 65. New York,

Tasson, March 13.

Charles T., manager. Buffalo, N.Y., Taylor, April 27.

Teal, Ben., manager and producer. Aged 55. New York, April 20. Thomas, Walter, actor. New York, March 21. Thompson, Amy, vaudeville artist. Providence, Thompson, Amy R.I., May 8.

Thompson, Jimmie. Former actor and pro-ducer. Aged 64. Kankakee, Iil. August

Thompson, John C. (Jed). Stage r Aged 51. Baltimore. November 9. Travis, Charles William, actor. Stage manager.

Aged 56. Brooklyn, August 12.

Tyler, Frederick Hobert, actor. Aged 55, New York, May 20.

t, Marie (Mrs. Mary Philbrick), actress. Boston, Mass., June 1.

Valentine, Sam (Jesse Valentine Smith), former vaudeville artist. Aged 56. New December, 1916.

Van, Charles (Charles Van Pelt), actor. Aged 41. Brooklyn, June, 30.

Van Dorn, William L., former actor. Brooklyn,

December 80, 1916.
Vignot, Felix, former circus performer. Aged 65. New York, May 6.

Vila, Sabra de Shon, actress. Aged 67. Brooklyn, September 20.
Vinton, Ed., vaudeville artist. Detroit, Mich., April 24.

Vitale, Giuseppe, musician. Brooklyn, September.

Vivian, Richard. Actor. Los Angeles. October. Von Brandenberg, Mrs. E. (Florence May), actress. Syracuse, N.Y., July,

Waldron, Mrs. Jennie Calef, former actress.
Aged 59. Chicago, December, 1916.
Walters, Charles L., manager and agent.
Aged 57. Fairhaven, N.J., March 3.
Walters, Tony, singer. October 17.
Ward, Charles B., actor. Aged 52. New
York, March 21.
Warner, Professor Charles, orchestra leader.
Baltimore, July 9.
Waters, Lew (Lewis N. de Larranaga), actor.
Aged 63. Clarksville, Ala., September.
Watson, Beulah, actress. Aged 34. Fort Lee,
N.J., May 27.
Weise, Donald G., vaudeville artist. Aged 21.
Chicago, October 17.
Weise, M. B., manager. Tampla, Fla., December 27, 1916.
Welby, Bertha, former actress. New York,

Welby, Bertha, former actress. New York, February 22 Wentworth, Frank W., musician. Eau Claire,

Wis., April 1.
Werner, Clifford J., music composer and song writer. Aged 32. Orange, N.J., April 19.
Wesner, Ella. Former actress. Aged 76. New

Wesner, Ella, Former actress. Aged 10. Row York. November 11. White, Charley, actor. Madison, Ill., April 21. Wiggins, Con S. Vaudeville artist. Winnipeg, Can. November 21. Wilbur, Albert L., theatrical manager. Bos-ton, March 23. Wilder, Leslie T., manager. Mt. Tom., Languary 97

January 27.

Williams, Barton, actor. Aged 57. New York, February.

Williams, C. A., actor. Ashville, N.C., January 11. Williams,

liams, Jesse, musical director, composer, and stage director. Aged 67. Amityville, and stage director. Aged of. Ammyville, September 26.
Williams, John E. Theatrical proprietor. Osh-kosh, Wilson, E. C., manager. Aged 61. Chicago, February 15.

February 15.
Winter, William, dramatic critic and author.
Aged 80. New Brighton, June 30.
Withers, William, leader of orchestra. New
York, December 5, 1916.
Woods, Marie (Marle Haynes), actress. Baltimore, March 1.
Woppman, George W. Vaudeville artist. Balti-

more. August.
Worrell, Sophie (Mrs. George S. Knight),
actress. New Orleans, April 11.
Wren, Fred C., former actor. Buffalo, January

Wright, John B., actor. Aged 60. Helena, Ark., September 11.

### LEGAL CASES OF THE YEAR.

#### IANUARY.

# HOFFE-MILES V. BECHER AND G. J. SYNDICATE-PRODUCING A PLAY.

SynDicate—PRODUCING A PLAY.

In the Chancery Division, before Mr. Justice Astbury, infringement of a dramatic 16 author's copyright was one of the allegations in a motion made in behalf of Reaney Monckton Hoffe-Miles, professionally known as Monckton-Hoffe, against Howard Percy Becher, solicitor, and the G. J. R. Syndicate, Limited. The motion asked for an injunction to restrain defendants from producing plaintiff's play, "Anthony in Wonderland," under a different title, and from altering the arrangement of the play as to acts, scenes, or otherwise, without plaintiff's consent; also from producing the play without first submitting the cast to plaintiff for approval, and from including Wimfred Barnes in the cast, or any other person not approved by plaintiff.

Mr. Micklem, K.C., and Mr. Hunt (instructed by Messrs. Reynolds and Son) appeared for plaintiff, and Mr. Frank Russell, K.C., and Mr. Percy Wheeler (instructed by Mr. H. P. Becher) were for defendants. Mr. Arthur Sims (instructed by Messrs. G. D. Langton and Passmore) represented Miss Winifred Barnes.

Plaintiff was the author of the play, said

Plaintiff was the author of the play, said Plaintiff was the author of the play, said Mr. Micklem, and by agreement, dated August 11, 1916, he granted a license to produce the play to Mr. Becher. That gentleman, under an arrangement with Charles Hawtrey, was producing the play. Early in January, 1917, a paragraph appeared in a newspaper indicating that the play was to be brought out under the title "According to John." So far as Miss. Barnes was concerned, counsel said there was no intention to depreciate her talents. The objection to her taking the principal part in objection to ner baking the principal part in the play was mainly because, although she was a lady who had been very successful in musi-cal comedy, she had never before played in legitimate or straight comedy. She was ap-pointed by Mr. Hawtrey in breach of the agreement that her name should be submitted to plaintiff.

Mr. Russell said that plaintiff knew last September that defendants had definitely en-gaged Miss Barnes, but he took no proceed-ings until January 4, within three weeks of the actual production of the play, when some hundreds of pounds had been incurred in expenses.

Mr. Micklem said his client knew in September that it was alleged Miss Barnes had been engaged, and that the play was coming out at the Apollo. He heard immediately afterwards that the arrangement had fallen

Mr. Russell, explaining the changes made in the act, said that there must be an interval if at least ten minutes between the first two scenes, because of a change of dress by mem-bers of the company. Mr. Hawtrey informed

him that no lady could possibly change from morning to evening dress in ten minutes. Plaintiff said in his affidavit that the play required quite a different kind of talent from that of Miss Barnes, and that her appear-ance in the leading part would jeopardise the

success of the play.

His Lordship said he had to decide if the objection to the lady was reasonable.

success of the play.

His Lordship said he had to decide if the objection to the lady was reasonable.

Mr. Micklem answered that the question was whether the author, if he acted bona-fide and gave a good reason for his objection, was entitled to say that the cast should not go through. In a letter which counsel read from plaintiff to Mr. Hawtrey the writer remarked, "Far better not to lave my play at all than to have it murdered by the wrong woman." Mr. Hawtrey replied, "I think she has the exact personality for the part."

Affidavits by dramatic authors were read. That by Sir Arthur Pinero stated that the casting of a play ought to have due regard to the author's conception of the part.

In reply, affidavits were read from Sir George Alexander and Mr. Dion Boucleault, testifying to Miss Barnes's ability in straight comedy. Mr. Gerald du Maurier said that according to the custom of the profession, a person entrusted with the production of a play had, in the absence of a stipulation to the contrary, a right to make reasonable alteration for a proper representation, with a view to enhanced success. He mentioned a number of artists who had successfully gone from musical comedy to straight comedy. Mr. Hawtrey stated in his affidavit that he did not know of any actress on the English stage better suited to the part than Miss Winifred Barnes. The first act as written by plaintiff, as pointed out, would have occupied an hour and a half—a test of patience which no audience would endure. He was willing to stand by the title, "Anthony in Wonderland," atthough the tate, "Anthony in Wonderland," atthough the name given to the play by plaintiff mental the name given to the play by plaintiff.

land," although he did not think it a desirable title.

His lordship, in giving judgment, said Mr. Hawtrey thought the name given to the play by plaintiff was not a wise one, and suggested another. He was willing, however, that there should be no change in the name without plaintiff's consent. With regard to the alterations of the manuscript, only two had been proved. One was the name of an open space where a cinematograph film had to be taken. As it was impossible to take it on Wimbledon Common, owing to the action of the military authorities, Mr. Hawtrey suggested Coldharbour, Dorking. The only real and substantial objection which plaintiff relied upon was in regard to the leading lady's part, which was said to be pure comedy. Miss Winifred Barnes, who was engaged for this part, had established a considerable reputation on the musical comedy stage, and, like many predecessors, hoped to pass from that to pure comedy. Mr. Hawtrey and others who had seen her thought she was admirably suited for the part. Mr. Hawtrey had incurred an

expense of some £1,200 in preparing to stage the play, and it was not until the 4th of this month that the writ was issued for the purpose in substance of obtaining an injunction to prevent Miss Barnes acting in the part. The whole question was whether, under the circumstances, apart from the delay, plaintiff's refusal to approve of Miss Barnes was reasonable or unreasonable. Plaintiff had refused to see Mr. Hawtrey about the matter or to attend rehearsals, and except for his experience of Miss Barnes in musical plays he knew nothing of her capacity in this particular part. Hawing regard to the length of time which had elapsed, the large amount of money spent on the production on the fath that Miss Barnes was to act in it, and that plaintiff had had ample opportunity to judge whether she was suitable, he should refuse to grant the interlocutory injunction asked for. Costs must be costs in the action.

## JENKINS V. WHITE AND OTHERS-RIGHTS

In the King's Beach, before Mr. Justice
Bailbache and a common jury, Robert

24 Claud Jenkins, revue producer claimed
damages from Mr. James White, also
a revue producer, for breach of a contract
relating to his rights in the music and lyrics
of the revue "Kiss Auntie." He further
claimed damages for infringement and for
libel against Mr. White, Mr. Laurie Wylie, and
Mr. Alfred Parker, the alleged libel consisting
in the statement on the programmes, bills,
and advertisements of a revue called "Kisses."
jointly produced by them, that Messrs. Wylie and advertisements of a revue called "Kisses," jointly produced by them, that Messrs. Wylic and Parker were the authors of the music and lyrics, whereas these were copied from plaintiff's revue, "Kiss Auntie." Defendant, Mr. White, pleaded that by the contract all plaintiff's rights in "Kiss Auntie." were transferred to him All the defendant. transferred to him. All infringement and libel. All the defendants denied

infringement and libel.

The contract contained the clause: "Mr. Jenkins agrees to sell to Mr. Harold Morton (Mr. White's agent) his copyright and all his otner rights, including the performing rights in the play or sketch called 'Kiss Auntie,' of which he, Mr. Jenkins, is the author and proprietor, and will execute a legal assignment of the said rights to Mr. Morton whenever called upon to do so." In consideration of entering into this agreement plaintiff was to receive £50 cash down. Another clause provided that so long as the revue was a commercial success plaintiff was to be paid £3 royalty for each week it ran.

week it ran.

Mr. McCall, K.C., and Mr. Martin O'Connor for plaintiff; Mr. Vachell, K.C., and Mr. J. H. Watts for defendants.

According to the opening statement of plain. According to the opening statement of plaintiff's counsel, a verbal contract was made between plaintiff and Mr. White, under which, in consideration of £50 paid down and £3 a week for royalties, plaintiff was to produce "Kiss Auntie" for Mr. White. The Lord Chamberlain licensed the production of the revue on November 5, and it was produced at the Octal Music Hall between November 15. revue on November 5, and it was produced at the Oxford Music Hall between November 15 and December 24. Meamwhile, on November 12, plaintiff alleged, a Mr. Morton, acting for Mr. White, produced to him a typewritten con-tract which he did not read, but which he signed on the assurance that it contained certain alterations he had stipulated for. At the close of the run of the revue he asked for the return of the music and lyrics, and was told that the book had been handed to Mr. Wylie and Mr. Parker, who, in conjunction with Mr. White, produced another revue, "Kisses," at Rotherhithe, which plaintiff now

alleged contained infringements of his music and lyrics, and a colourable imitation of his

scenario

scenario.

In the course of plaintiff's evidence the contract which he had signed was produced. It contained a sentence to the effect that he agreed to sell to Mr. Morton "the copyright and all other rights, including the performing rights, in the sketch called 'Kiss Auntie.' of which the said R. C. Jenkins is the author and proprietor, and will execute a legal assignment to Mr. Morton when called upon."

Plaintiff in cross-examination, persisted that he did not agree to dispose of his copyright. The £50 to be paid to him was partly for his services in producing the revue, and partly for the book.

On the conclusion of the plaintiff's case, Mr.

on the book.

On the conclusion of the plaintiff's case, Mr. Vachell submitted with regard to the libel that there was no case for the jury. There was no personal defamation in the publication of the names of Mr. Wylie and Mr. Parker on the programmes, etc. It was merely a claim that something which plaintiff said was his belonged to them. his belonged to them.

Mr. McCall contended that this claim by de-

fendants carried the imputation that plaintiff was making a false claim; therefore there was

was making a false claim; therefore there was injury to his reputation.

His Lordship said it could be nothing more than slander of title, and ruled in favour of Mr. Vachell,

Mr. Vachell, opening for the defence, said that by the contract plaintiff parted with every right he had in his revue for the substantial sum of £50 and royalties. The copyright passed with the payment of the £50, and the royalties had no relation to if.

To specific questions left to them by the judge the jury returned the following answers:

Is plaintiff bound by the agreement?—No. Was "Kisses" a colourable imitation of "Kiss Auntie"?—Yes.

What damage has plaintiff suffered in re-

What damage has plaintiff suffered in respect of infringement?—£20. Was the revue a commercial success?-

No; no royalties

Mr. MacCall said according to these findings plaintiff's right depended upon the verbal agreement, and commercial successes did not depend upon that agreement, but under it plaintiff would be entitled to royalties.

His lordship fixed January 31 for argument on the legal paints.

His lordship fixed January 31 for argument on the legal points. Counsel for plaintiff on that day asked for judgment for £20 damages and an injunction to restrain the defendants from presenting either "Kisses" or "Kiss Auntie."

The judge said he did not see any evidence that it was being repeated, and there was no case for an injunction.

Mr. McCall submitted that Mr. Jenkins was entitled to three guineas a week royalty.

His lordship did not agree, and ordered judgment to be entered for the plaintiff for £20 and costs.

and costs.

#### GERAKIS v. ALHAMBRA, LTD.-QUEUES ILLEGAL.

In the Chancery Division, before Mr. Justice
Neville, D. Gerakis, who has a tobac30 conist's shop in Leicester Square, on the
south side of the Alhambra, claimed
damages from the Alhambra Co., Limited, for
obstruction caused to his business by the
assembling of queues on the footpath in front
of his shop before the performances, and an
injunction restraining defendants from continning such obstruction. tinuing such obstruction.

Mr. Coldridge, K.C., and Mr. R. E. Moore (Instructed by Wiley and Powles) were for

plaintiff, and Mr. Jenkins, K.C., and Mr. Dighton Pollock (instructed by John Holms

and Son) appeared for defendants.

Plaintiff's complaint was embodied in a soli-Plaintif's complaint was embodied in a solicitor's letter sent to defendants, after verbal protest against the alleged nuisance which had been made to the management. In this letter it was stated that from six p.m. every day, and one o'clock on matinée days, the shop was completely shut in, and when a policeman occasionally cleared a narrow opening to the shop he immediately carefully filled it with his own body. Thus trade was lost during the best business hours, and the shop might as well be closed. well be closed.

well be closed.

Plaintiff stated in his evidence that he had sometimes to help customers to get to his shop. When the queue got very long those behind were brought forward, thus intensifying the obstruction. When rain fell people blocked the doorway of his shop, and on many occasions ladies who had fainted in the queue were brought in. When he complained to a pollceman he was told not to interfere with a rollceman's business. policeman's business:

Mr. Jenkins said the constables were not directly employed by the defendant company, who merely paid something extra for these

extra services.

Mr. Coldridge said his case was that the constables did this kind of work in their spare time and were paid by the company.

Plaintiff gave elaborate details of the position, size, and disposition of the queues on

specific days

specific days.

Ernest Holt, who formerly managed Cupid's Kinema, stated that he had occasion to complain of the obstruction, which caused foot passengers to have to walk on the roadway, unless they preferred to do "a kind of tight-rope walking" by keeping on the kerb. For defendants evidence was given by, amongst others, Edward Foster, who has been manager of the Albambra since January, 1916. He stated that since complaint had been made he had given instructions that care should be taken to avoid creating a nuisance. Since he became manager many seats which Since he became manager many seats which could not be booked in advance had been reserved, so that people need not stand in the queues.

A number of photographs were put in by defendants to show where gaps had been left

in queues.

A considerable body of evidence was adduced on both sides, and the hearing of the case occupied several days.

#### JUDGMENT.

Mr. Justice Neville, in delivering judgment on February 5, said:—The two points that I have to decide are both questions of fact. The first is, whether the crowds which have awaited the opening of the doors of the awaited the opening of the doors of the Alhambra during a popular performance have had the effect of seriously interfering with the plaintiff in the conduct of his business. If they have, then I think he has suffered what, in legal terms, is called a nuisance. If that be so, then I think the next question is: Are the defendants responsible for that nuisance? In other words, having regard to tine decisions, has there been any act, intentional or unintentional, on the part of the defendants which has collected the crowds which have caused the nuisance? A point has been raised that it is a question in the first instance of public nuisance; and that unless the public nuisance is established, no private individual can succeed in getting relief from the Court in a case where the injury complained of is an

injury resulting from the use of the King's highway. I think that might be a very difficult question when one attempted to apply the doctrine to such a case as this; because one can understand cases in which an immense number of people would be induced, by reason of somebody's lawfully carrying on his business, to pass and repass along a street so as to congest traffic to a serious extent. As at present advised, I do not see how any legal complaint can be made against a person who has been the lawful occasion of time excessive use of the particular thoroughfare by the public. The public have a right to pass and repass, and none the less because there may be some point of attraction which some individual has created which induces them to pass and repass that particular street. Therefore, it may well be that if one had to examine into the doctrine very closely it would result in the conclusion that it must be a public nuisance that the plaintiff complains of; because otherwise it would be something which was within the right of the public to do; and an individual cannot interfere with the exercise of their rights by the public.

But in the present case I do not consider myself under any obligation to go deeply into timat question, because it seems to me that, without any possibility of doubt, a public nuisance that is interfered with by the police; and it has been found practicable in many cases to allow a user of a street which oruna facle is linegal. If these people who formed the queue to the theatre had stood about in the street without any apparently definite object, there is no doubt the police would have moved them on; and the right of the police to move them on and the absence of any right on the part of the public to stand about in the street for an undue time is quite clear; but for public convenience, and for a long time past now, these queues have been recognised and allowed in many cases without interference by the police. But that the forming of queues, like the queue of which I have had evidence in

ment from time to time has been substantially blocked.

Then it is said that the only claim that the plaintiff could have is that the direct entry to his shop is blocked, and, consequently, any lateral obstruction cannot be complained of; and the Palladium case has been referred to as an authority for that proposition. To my mind that is not so. If it were so you could barricade a man in and put a hoarding on each side of him right across the pavement; and if he complained the answer would be:

"You are not concerned with that, because any persons can go into the road, and when they are opposite your house they can dive up between the hoardings and get in to your door." I have no doubt whatever that if anybody took such course on both sides of the plaintiff's door they would render themselves liable to an action by the plaintiff.

I think that it is not sound to divide the evidence and say."—"No, I is what the plaintiff complains of as direct obstruction to his shop; and No. 2 is what he complains of as indirect obstruction to this door, so that people are turned out of their usual route, and the route that members of the public have a right to pursue past his shop." I think that what one really has to consider is the cumulative evidence of the effect of the crowds on the plaintiff's premises. In my opinion there is no question but that substantial damage has been caused to the plaintiff by the crowds. The evidence that he has given with regard to his takings is quite conclusive

on that point. But if it is necessary to divide the facts and say, "This fact, if taken alone, creates a nuisance, and that fact taken alone creates a nuisance," I should say that the evidence given with regard to direct obstruction was enough to justify the plaintiff's action.

I do believe quite sincerely that the defendants have done—I will not say their best—but they have tried to keep the direct access to the rejuitiff's premises over. I think the

fendants have done—I will not say their best—but they have tried to keep the direct access to the plaintiff's premises open. I think the general view communicated to the police, and acted on by them, was that a space should be left between the tail of the queue, when it extended beyond the defendants' premises and the head of the next queue; but that such a state of things was regular and continuous I feel satisfied was not the case. In my opinion the plaintiff has suffered substantial damage from the collecting of these crowds, which I think have seriously interfered with him in the lawful conduct of his business. On the facts the plaintiff is entitled to an injunction, and I propose to grant it. I do not think that I should be doing my duty if I considered the question whether the defendants should by damages instead of injunction do what practically would amount to buying him out. The immediate cause of the action was a popular performance which took place at the Alhambra, and which lasted a considerable time. At the moment that is over, the theatre is being adapted for some further performance. Subject to what Mr. Ward Coldridge may have to say, I should be prepared to entertain an application that the operation of the injunction should be for a certain time delayed upon an undertaking by the defendants to pay any damages that may—be caused in the meantime. I think that by the defendants to pay any damages that may-be caused in the meantime. I think that some period of time during which the injunction should not operate would be fair to both sides.

on the 18th Mr. Jenkins, K.C. applied for the suspension of the injunction for two months, on defendants undertaking to compensate for any damage caused in the interval, the ground being that defendants had under consideration schemes for dealing with the queues, one of which, it was hoped, would prove effective in removing the cause of complaint.

An order was made suspending the injunction for two months.

#### FEBRUARY.

# TOUSSON V. TRANSATLANTIQUE FILM CO., LIMITED.—ALLEGED FILM LIBEL.

CO. LIMITED.—ALLEGED FILM LIBEL.

In the King's Bench, before the Lord Chief Justice and a special jury, an action to Precover damages for alleged libel was brought by Lucia Princess Tousson against the defendants, who are an English company, the alleged libel consisting of statements on posters and advertisements representing that incidents in an Egyptian harem in a film entitled The Purple Iris, produced by defendants, depicted true episodes in plaintiff's life. Publication was admitted, and, the only question for the jury was the assessment of damages. Mr. Rawlinson, K.C., and Mr. Harry Dobb (instructed, by Mr. Julius A. White) were for plaintiff, and defendants were represented by Sir John Simon, K.C., Mr. D. Hogg, and Mr. H. C. Marks (instructed by Guedalla and Jacobson).

Mr. Rawlinson stated in his opening that plaintiff, an English lady, was married to a Mr. McGuire, who died in 1896. In the same year she became acquainted with Prince Said Tousson, eldest son of Prince Tousson Pasha,

only son of Said Pasha, a Vicercy of Egypt, and in 1897 she was married to him in this country. They travelled for a time, and went to Egypt, where Princess Tousson lived as a European lady, though she had to conform to certain Egyptian customs, and, as a matter of course, visited harems, which, counsel explained, were often viewed in an erroneous light in this country. As it was desirable that the parties should go through the Egyptian form of marriage as well as the English form, the advice of the then secretary to the Earl of Cromer was obtained, and the Egyptian marriage took place in December, 1897. In January, 1898, the Prince died through hemorrhage. In accordance with custom the Princess remained forty days in her house. Afterwards she became well known in society. In 1902 she came to England and married Captain Gilbert Turner, retaining her name, Princess Tousson. In 1916 defendants produced the film The Purple Iris, which purported to reproduce plaintiff's life in a harem. In one scene she was seen reclining in the arms of a Prince. As a matter of fact, the person depicted was not plaintiff at all, but a American actress. Defendants stated that they purchased the film in America, where it was called Under the Crescent. The whole make-up, said

depicted was not plantan at an, but an American actress. Defendants stated that they purchased the film in America, where it was called Under the Crescent. The whole make-up, said counsel, was suggestive, and the scenes unpleasant, and plaintiff had suffered in the respect of her friends and relatives.

On February 13, when the case was about to be resumed, Mr Rawlinson said that since the last hearing certain matters had come to the knowledge of the gentleman instructing him which made it difficult to substantiate some of the matters opened to the jury. Under the circumstances, counsel said he had advised his client that it would be impossible to ask the jury for a larger amount than the 250 guineas paid into court. Consent would therefore be given to judgment for defendants, with costs. with costs.

Judgment was accordingly entered for defendants, with costs.

#### HART V. GETHING-AGENCY SHARE.

HART v. GETHING—AGENCY SHARE.

In the Chancery Division before Mr.
Justice Eve, Harriset Hart, widow,
12 and her son, Joseph William Hart, of
Goldhawk Road, Shepherd's Bush, were
plaintiffs in an interesting partnership dispute.
They asked for a declaration that they succeeded to the share of the late Will Collins in
the theatrical and vaudeville exchange known
as Will Collins and Co. Collins was the professional name of Mrs. Hart's husband.
The defendant to the action was Samuet
Gething, of Broadmead House, Panton Street,
W. Mr. W. Maugham represented plaintiffs,
whilst Mr. Richard Clayton, K.C., appeared
on behalf of the defendant.
Opening p'aintiffs' case, Mr. Maugham said
that Mr. Will Collins, to use his professional
name, had had a successful theatrical and
vandeville exchange business. In January,
1912, he took defendant into partnership, and
a deed of partnership, for a period of seven
years, was arranged. There was a clarse in
the document to the effect that if Mr. Collins
died, his wife and son shou'd have the option
of succeeding to his share in the business, provicting that, notice was given in writing within died, his wife and son should have the option of succeeding to his share in the business, providing that notice was given in writing within three months. Both partners had the option of extending the seven years to fourteen. The two families, Collins and Gething, were on the most friendly terms, and had been living next door to one another. On June 17, 1915, Mr. Collins died auddenly under somewhat tragic circumstances, leaving a widow

and three children, of whom Joseph William was the eldest. Will Collins left a will, m which he expressed the wish that his wife should exercise her option and become partner. Defendant behaved with great kindness to Mrs. Collins and her children. Now, Mrs. Collins did not know of the terms of the option as contained in the partnership deed. She had seen the will, and understood the desire of her late husband that she should take advantage of the option. What actually happened after the death of Mr. Collins was that defendant assumed that Mrs. Collins was his partner. He went to her and handed her the sum of £20 on June 20 as proceeds from her share in the business. He also paid her £12 per week, which represented the sum that each partner had been in the habit of drawing. Defendant paid her that sum regularly week after week, which represented the sum that each partner had been in the habit of drawing. Defendant paid her that sum regularly week after week, as if she were his partner. Unless she were she had no earthly right to receive that amount from defendant. She received it be cause she was his partner. On Tuesday, September 14, she went to the office. It had been suggested to her that she should go to Southend to see the revue entitled "Peaches," in which the firm was interested. She went to the office with the intention of calling for the lady secretary, who was to accompany her. Defendant got her to sign a receipt for the various sume of money that she had received from him. The receipt was dated September 14. She signed it without reading it on being told of the nature of its contents. It read as follows:—
"To the sum of £164, being the temporary allowance pending settlement of Mr. Willicollins's estate." One would have mentioned the option, because Mrs. Cohlins was to take her son to school on the 16th. The following day the option expired; therefore, she was left without knowledge of the document. On the 18th she received an intimation from her brother that certain observations had been made by defendant. That surprised Mrs. Collins, because on the morning of the 18th defendant had called at her house and handed her the sum of £12, but said nothing about the event which had occurred which altered the position between them. When she heard from her brother it was too late to go to her colicitors, but on Monday, the 20th, she called at the office and ascertained that the deed was locked up in the safe and could not be obtained. All this time defendant was careful to write nothing, but on September 22 he broke his silence and wrote referring to a clause in the partnership deed.

The hearing was resumed on February 14 her that sum regularly week after week, clause in the partnership deed.

clause in the partnership deed.

The hearing was resumed on February 14
Mrs. Hart, in the witness-box, said the first time she saw the partnership deed was some time in October. The following day to the death of Will Collins defendant called upon ther and gave her £20, explaining that it was or share and that the business would be continued the same as before. Subsequently, every Friday defendant paid her £12, with the remark, "That is your share in the business." She was not told that if she wanted to be a partner in the business she must do so by giving written notice within three months. The will never explained to her what she had to do. Once she was asked by defendant for a receipt for the money that he had paid her. He told her that she had had the money and therefore there could be no harm in signing for it. Witness saw on the paper the following words:—"Received the sum of £164." She signed the paper. signed the paper.

Examining the document, witness said there

were two more lines added which she did not remember seeing before. On the following Saturday morning defendant again paid her £12, but said, "I have made a mistake in giving you any money at all. My solicitors have told me that." Witness said, "What has happened? Is there anything wrong?" Defendant replied, "Sign for this £12, and I will see you later." Witness signed for the money, but had never spoken to defendant since. since

Mrs. Hart went on to say that owing to something she heard she tried to get a copy of the partnership deed, but could not get it until October 4, when she was given a copy by Mr. Stanley Woodhouse, a solicitor. Negotiations with defendant proved useless.

The hearing was resumed on February 16. Defendant said that he entered into partner-The hearing was resumed on February 16. Defendant said that he entered into partnership with Will Collins in 1912. At no time after his partner's death did witness discuss the option as contained in the partnership deed, because Mrs. Hart had told him that she had solicitors acting for her. One of the firm's liabilities was the Exeter Hippodrome, which he and his late partner had taken for fourteen years at a rent of £1,000 per annum, with a repairing lease. He denied that at one time he had quarrelled with his partner, and that Mrs. Hart put matters right between them. He did not try to influence Mrs. Hart's journey to Exmouth, neither did he influence her with regard to the option. He paid her £20 which was due to Will. Mrs. Hart told him that she had no money, so he paid her £12 per week. There was no intention to deceive at all, and, thinking that when the astate was adjusted the money would be returned to him, he assisted her. She never offered him £50 as a loan Altogether he paid her £164, for which Mrs. Hart gave a receipt. No other words were added to the receipt after the signature was appended. after the signature was appended.

The hearing was resumed on February 18, when the defendant continued his evidence.

Counsel questioned witness about the profits. He said that his books had not been made up since June, 1915. Mr. Maugham

Mr. Maugham: Come! Where are the accounts? Don't think we are children here. You have had to pay income-tax.

Defendant: I haven't bothered with the

His Lordship: It makes a bad impression when questions are fenced and not answered. Defendant said he could not remember the amount of profit in 1916, or whether or not it exceeded £1,000 per year.

Deducting expenses, he and his partner drew about £850 per year each. He still persisted that it would have been better for her not to have exercised her option.

Defendant admitted that some weeks there was over £100 commission, and that some contracts extended over some years.

The case was continued on February 19 and 20, when Mr. Justice Eve said he was willing to help by giving the parties some time in order that they might negotiate, if they so

Mr. Maugham and Mr. Clayton discussed the matter for a few minutes, and then the former asked for a week in which to see if they could come to terms.

Mr. Justice Eve granted the request.

On March 6 Mr. Maugham, K.C., said that the result was that she would wildraw without reservation all imputations that she had made against Mr. Gething, and would give an undertaking not to make any allegations against him. Defendant was to pay her £500 forth-with in full discharge of all claims in the action. After deducting plaintiff's costs, the balance was to be divided between Mrs. Hart and her son.

Mr. Justice Eve: I am very glad that this action has been settled on such terms.

#### WARING v. MOSS' EMPIRES, LTD .- PRIN-CIPAL AND UNDERSTUDYING.

Mr. Justice Shearman and a common jury heard, in the King's Bench Division, the 27 action by Dorothy Waring against Moss' Empires, Limited. Miss Waring, who Empires, Limited. Miss Waring, who appeared as a principal in the revue "Joyland," and rehearsed at an increased salary for "Flying Colours," at the Hippodrome, refused to understudy Miss Dorothy Ward, contending that to do so after being engaged as a principal would damage her reputation. Defendants terminated her engagement, claiming they had a right to do so in the circumstances, and Miss Waring asked for damages for alleged wrongful dismissal.

Mr. Marshall Hall stated that his client was engaged by Mr. de Courville, on behalf of defendants, to play Miss Madge Lessing's part in the revue "Joyland." That finished oh August 19, 1916. Plaintiff had received £25 a week. Defendants then engaged her for the revue "Flying Colours" at a salary of £30 per week.

per week.

She received her full £30 for the first week and afterwards, it was alleged by counsel, there and afterwards, it was alleged by counsel, there was petty persecution of plaintiff, because defendants wanted to get rid of her. Miss Dorothy Ward was then engaged for the principal part, and plaintiff, who was turned out of her dressing-room was told not to sing her two songs, but to stand by, which meant, added counsel, to understudy Miss Dorothy Ward. When she declined to understudy Miss Ward she was told she was not wanted any more. Defendants had not paid her for five weeks, and there was a week's pay due under the first contract, making a total of £175, which she now claimed.

Mr. Arthur Playfair stated that he had never heard of an actress who took an important part being asked to understudy. He said understudies were not paid £30 per week.

Mr. Gerald du Maurier said if an actress was engaged for an important principal part she could not reasonably be called upon to understudy.

understudy.

Mr. H. Norris, agent for Miss Waring, thought plaintiff could not have "stood by" as an understudy without damaging her repu-

Mr. Vachell did not call any witnesses for the defence, and counsel, addressing the jury, submitted that there was no evidence to show that Miss Waring was asked to act as an understudy to Miss Dorothy Ward. She was understudy to Miss Dorothy Ward. She was asked to do certain things which she refused to do, and was properly dismissed.

Mr. Judge Shearman having summed up, the jury returned a verdict for plaintiff, with damages and costs, £135.

TFor report of appeal see June 28.]

#### MARCH.

#### GIBBONS V. DOUGLAS AND ANOTHER .-ALLEGED CONTRACT.

In the Chancery Division, before Mr. Justice Neville, this case was heard. It was an action to decide the rival claims to the right of producing the comedy, "The Rotters," in the provinces and suburbs of

London.—Arthur Gibbons, of Page Wood Cottage, Charlewood, Surrey, claimed an injunction restraining defendants, Albert Douglass and Wilfred E. Shine, of the Winter Gardens, New Brighton, their servants and agents, from producing or performing any part of the comedy in the provinces, including the suburbs of London, and from representing that they had the sole right of such production; also damages. He alleged that by an agreement, dated July 18, 1916, Mr. H. F. Maitby, the author of the comedy, granted him the sole and exclusive right of provincial production, and that he undertook to produce in the provinces not later than the last week in September, 1916, and not before the play had run three weeks in London, unless by mutual consent. The play was produced at the Garrick, and afterwards at the Strand.—Defendants alleged a prior option, dated July 11, 1916, stating that Mr. Maltby verbally agreed to assign to them for two years the sole provincial rights, subject to payment of royalties as follows: 2½ per cent. on all takings at the various theatres up to £100 weekly, 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent. from £100 to £200 weekly, and if the gross weekly takings exceeded £200, then 5 per cent.

Mr. Schiller, R.C., and Mr. J. F. Carr (in-structed by Stoneham and Nons) for plaintiff, Mr. Jenkins, K.C., and Mr. Harold Mather (in-structed by Pritchard, Englefield, and Co., agents for Simpson, North, Harley, and Co., Liverpool) for defendants. His lordship held that defendants had not proved a contract, and gave judgment for plaintiff, with costs.

# HAYWARD V. DRURY LANE THEATRE, LIMITED, AND OTHERS. - REVUE DANCER'S CLAIM.

DANCER'S CLAIM.

Before Mr. Justice Shearman, with a common jury, in the King's Bench, this

20 case was heard. Whilst rehearsing for the production of "Razzle Dazzle" at Drury Lane Theatre in June, 1916, a staircase "buckled up," and several lady members of the company were thrown to the stage. Hid-The common employment. The plant of the starcage delay the common of the ladies in the accident, and common with a common of the ladies in the accident, and common with a common of the ladies in the accident, and common with a common of the ladies in the accident, and common with a common of the ladies of the alleged regligence. Defendants denied the allegation. The Drury Lane Theatre, Limited, were in control of the staircage at the time, and Moss Empires, Limited, asid that if there was negligence the person rosponsible for it and Miss Duff were in "common employment."

Counsel for plaintiff were Mr. Rawlinson, K.C., and Mr. Harry Dobbs (instructed by Mr. J. F. Spencer Cridland); Mr. Walter Frampton and Mr. Robert Fortune (instructed by Mr. Harry Wilson) appeared for Drury Lane Theatre, Limited; and Mr. Rigby Swift, K.C. Mr. Harold Brandon, and Mr. C. J. Dwyer (in structed by Messrs, W. Hurd and Son) were for Moss Empires. Limited.

Mr. Rawlinson explained that his client was Mr. Rawlinson explained that his client was an actress and dancer, and at the time of the accident her right foot was caught in the woodwork, with the result that the ligaments of the ankle were seriously torn.

Plaintiff said she would not be able to dance again. Her foot often ached, and her ankle would suddenly give way when she was walking.

Sir Alfred Fripp, Surgeon-in-Ordinary to the King, said he had made an X-ray examina-tion of plaintiff's ankle in November, 1916. He did not think she would ever be able to dance on the stage again; her ankle might "play a trick" on her by suddenly giving

pay a tree. On her by seatern, groups, way.

Defendants were allowed to interpose with the evidence of bir John Collie, who stated that the lady recently had pneumonia, and if she had a holiday she would probably be able to dance again. He had asked her to stand on her toes, which she did unhesitatingly. Then she raised her left foot, leaving the whole weight of her body on the injured ankle.

W. J. Wilson, the producer of the reveue, explained how the accident occurred. He said it was due to a piece of ornamental woodwork, which would have given support to the staircase, not being used.

On March 21 the jury answered several questions and found that the injury was caused by some person in the employ of Moss Empires, Ltd. They awarded £367 6s.

The Judge said the case raised the interesting question whether the plaintiff was "in

The Judge said the case raised the interesting question whether the plaintiff was "in the employ" of Moss Empires, Ltd., when rehearsing without pay. He gave judgment for Drury Lane Theatre, Ltd., with costs, and granted Moss Empires, Ltd., a conditional stay of execution with a view to an appeal.

[For report of appeal see July 30.]

#### PRINCE OF WALES'S (GREAT GRIMSBY) v. SCOTT ALEXANDER (WELMAN AND CO.) .- BREACH OF CONTRACT.

CO.).—BREACH OF CONTRACT.

Before Mr. Justice Darling, in the King's Bench Division, this case was heard.

23 The plaintiffs claimed damages from Scott Alexander, trading in the name of Wetman and Co., theatrical agents, Buckingham Street, Strand, for alleged breach of contract to produce the revue, "Joy Bells," at their theatre in Whit week, 1916. The contract was admitted by the defendant, who pleaded in defence that the plaintiffs refused to allow the production when he was ready to produce. Mr. G. A. Scott (instructed by Rutland and Crawford) was for the plaintiffs. The defendant conducted his own case. conducted his own case

conducted his own case.

Mr. Scott said that the defendant contracted to produce at the plaintiffs' theatre the musical revue, "Joy Bells," for one week commencing on Whit Monday, June 12, the terms being that he was to be paid 55 per cent. on the takings up to £200, and 60 per cent. over £200, and that the theatre company should receive the balance. On June 1 the defendant, apparently wanting to "cry off," as the Government had proclaimed that Whit Monday would not be a Bank Holiday, wrote asking for a guarantee that his share would not be less than £125, and on June 8 the plaintiffs gave a guarantee that the receipts should not be less than £200.

Defendant: The offer was made without prejudice.

prejudice.

Mr. Scott, proceeding, said eventually the play was not produced, having, it was ascer-tained, been booked for another theatre.

Plaintiffs claimed £145 damages, based on the assumption of takings amounting to £300, and on expenses amounting to nearly £100 which

had been incurred.

Defendant produced figures to show that the revue had been a financial failure at Hastings,

Defendant produced figures to show that the revue had been a financial failure at Hastings. Shrewsbury, and other places, and said he did not feel justified in taking the company to firmsby and leaving them stranded there. The daylight saving, the taxation of amusements, and the calling up of married men had been disastrous to the theatrical profession.

Giving judgment, his lordship said it was no defence to the breach of contract that the Government had taxed entertainments and stopped bank holidays. By not producing the revue the defendant had given the plaintiffs a right of action, and the only question was one of damages. Plaintiffs said the revue would have crowded their theatre. They had not convinced him of that. He thought it would have been a failure, as it was at Hastings and Shrewsbury. The defendant could not be charged with the £100 expenses, tecause they had to be incurred whether the revue was produced or not. It was possible some profit might have been made. As the revue was fresh to Grimsby, people might have gone the first night or two, but he felt perfectly certain they never would have gone again and taken their friends. There would be judgment for the plaintiffs for £25 damages.

#### APRIL.

#### LLADIUM, SOUTHPORT, LTD., FORMBY.-BREACH OF CONTRACT. PALLADIUM.

In the King's Bench Division, before Mr.
Justice Ridley, Mr. George Formby,
amusic hall artist, was sued by the Palladium, Southport, Limited, who claimed
damages for alleged breach of contract by
failing to amusic at the Paladium, Southport

damages for alleged breach of contract by failing to appear at the Palladium, Southport, for the week commencing September 4, 1916. It was stated that defendant was engaged at a salary of £175 a week, the agreement having been made in August, 1915. He later made a contract with Moss's Empires, Limited, at £250 a week, and during the week he should have appeared at Southport he was performing at the Empire, London.

Mr. Formby said the doctors told him he had consumption, but witness added that the state of his health varied. He had seven children. His average salary in 1915 was £50 a week, and it had gradually increased to £250. It was only by careful nursing that he was able to work, and he did so in spite of his doctor's advice. advice.

His lordship said if defendant could act for one person in the week he could act for another. He gave judgment for plaintiffs for £175, with costs.

#### MAY.

"USUAL" BAND AT TIDWORTH.—
SMITH v. MANNERS.

At the Wiltshire Assizes, held at Salisbury, before Mr. Justice Ridley and a jury.

25 Miss Gwendolen Smith, proprietress of the 'Keep Fit' revue company, which visited Tidworth Garrison Theatre for the week commencing September 4, 1916, claimed damages from Mr. Alfred Manners, of the Empire, Swindon, who is the lessee and manager of the theatre at Tidworth, for breach of contract in regard to the provision of a band to accompany the performances of the revue.

Mr. Herbert du Parcq was for the plaintiff and Mr. T. H. Parr for defendant, who had paid £5 into court, but denied any breach of

contract.
The claim was based upon a signed contract, through the Universal Variety Agency, in which the defendant agreed to supply the "usual band," and the case turned upon the definition of this term.

Mr. du Parcq said at Tidworth there were seats in the orchestra for nine musicians, and eight or nine performers constituted the usual band there. On the opening night there was an important defect because there was no drimmer, with the result that the effects in which that performer considerably aided the band there. On the opening night there was an important defect because there was no drimmer, with the result that the effects in which that performer considerably aided the low comedian were entirely absent, and the fun fell rather flat. On Tuesday evening the band was reduced to three musicians—a couple of fiddles and a trombone—and on Thursday evening the whole of the members of the orchestra left the theatre after playing the overture for the revue. As the result, plaintiff contended, the reputation of the company was injured, and after taking £51 on the opening night the receipts dropped away to £17 15s. 4d. on Thursday evening, and the gross takings, of which Miss Smith was to receive \$5 per cent, only amounted to £194, where she had been led to expect £400. In the correspondence the defendant set up the plea that the band was under the control of the military, and had to obey military orders but this was the first Miss Smith had heard of any such contention. She never would have entered into a contract to take a musical piece to a theatre where she had no security that there would be a band at all.

Mr. Alfred Manners, the defendant, stated that he had been running the theatre at Tidworth for sixteen years. It was a condition of his agreement that a military band should be employed, and he had a military staff to work the house. It was a standing order of the camp that bands had to play at officers messes on Thursday night, and he had to abide by the order. It was well known to the patrons of the theatre, and this was the first time he had ever had any complaint or trouble about the bandsmen leaving the theatre. The companies generally tarried on with their own conductor at the piano, but Miss Smith's company came without their own conductor and engaged a military bandsman to conduct for the week. He had to go with the cohers.

The Judge said it was for the Court and the tirry to construe the agreement: and

the others.

The Judge said it was for the Court and not the jury to construe the agreement; and after counsel had addressed the jury on the question of damages, his Lordship gave a ruling in favour of defendant. He held that what was meant by the contract was the usual band at Tidworth Garrison Theatre, and that had been supplied. To dispose of the case in the event of his ruling being reversed elsewhere, the Judge asked the jury to find what damages, if any, had been sustained by the plaintiff if there had been a breach of the agreement.

After a consultation, the Foreman said the

After a consultation, the Foreman said the

suffered no damage.

His Lordship gave judgment for the defendant with costs, and ordered the money paid into Court to be returned to the defendant.

#### JUNE.

#### O'FARRELL V. CURZON AND ANOTHER .-BREACH OF CONTRACT.

In this action, in the King's Bench Division, Mary O'Farreil obtained from Frank 26 Curzon and Gerald du Maurier £114 damages for breach of contract

Mr. Rigby Swift, K.C., and Mr. P. B. Morle appeared for the plaintiff; Mr. Hawke, K.C., and Mr. Barrington-Ward (for Mr. Harold Morris) for the defendants.

Morris) for the defendants.

Mr. Rigby Swift said his client's claim was to recoup her for the loss of a nine and a half week's engagement at £12° a week to take a leading part in "The Old Country." In December, 1916, after plaintiff had taken part in a successful provincial run of "Peg o' My Heart," defendants arranged with her to take a leading part in "A Rich Man and a Bachelor," at £12 a week, and until the play was staged she was to understudy in "The Ware Case," at the same salary. Instead of following this play with "The Rich Man and the Bachelor" or "The Old Country," defendants put on "A Kiss for Cinderella." On September 2 "The Rich Man and the Bachelor" was put on, but Miss Rosalie Toller was given the leading part instead of plaintiff. Miss O'Farrell, in evidence, said in 1915 it was very important for her to get engagements

Miss O'Farrell, in evidence, said in 1915 it was very important for her to-get engagements which would bring her before the public. Mr. Lovell, the stage manager, talked to her of ner part in "A Rich Man and a Bachelor." The witness went on to say that it was never suggested to her by anyone that her understudy engagement in "A Kiss for Cinderella." was by way of substitution for the leading part in "The Old Country." When she agreed to play the part in "The Sister-in-Law" she did not know that anyone else had been engaged to play her part in "The Old Country."

Mr. Gerald du Maurier said that it was arranged that Miss O'Farrell should have an engagement at Wyndham's. Later, it was desired the abades the present of the resulting of The Old Country."

rangeu that Miss O'Farreit should have an engagement at Wyndham's. Later, it was decided to abandon the production of "The Old Country." He saw Miss O'Farreit and said that he was sorry for what had occurred, and he asked her to stay and understudy Miss Trevelyan in "A Kiss for Cinderella" instead. Miss O'Farreit agreed. It was very nice of her to do so

her to do so.

Mr. Swift: An understudy, as compared with a leading part, is a very minor thing?—Not an understudy in a Barrie play.

Did you not say in evidence in Miss Dorothy Did you not say in evidence in Miss Dorothy Waring's action that if an actress is engaged for a principal part she cannot reasonably be called on to understudy?—That was in a revue. This is a play by Sir James Barrie. The witness added that he did not recollect promising that Miss O'Farrell should play at Wyndham's with him.

Mr. Frank Curzon also gave evidence. After counsel had addressed the jury and his

Lordship had summed up,
The jury returned a verdict for the plaintiff.
Judgment was entered accordingly for £114.

# KITCHEN V. ASSOCIATED NEWSPAPERS.

In the King's Bench Division, before Mr.
Justice Darling and a special jury.

27 What was stated to be a joke played by one comedian on another resulted in an action for alleged libel, plaintiff being Mr. Fred Kitchen, and the defendants the proprietors of the Weekly Distracts. plaintiff being Mr. Fred Kitchen, the defendants the proprietors of the Weekly Dispatch. Defendants denied the publication. They also pleaded that it they did make the publication it was on a privileged occasion, and alternatively, that the words were true in substance and in fact.

Mr. Rose-Innes, K.C., and Mr. C. Doughty (instructed by Messrs. Judge and Priestley) appeared for plaintiff: and Mr. Rigby Swit. K.C., and Mr. Eustace Hills (instructed by Messrs. Lewis and Lewis) were for defendants.

The words complained of were published on September 24, 1916, and were as follow:—

KITCHEN IN THE AUDIENCE.

The other night Fred Kitchen thought of The other night Fred Kitchen thought of a good way of adding to the amusement of the audience of the London Opera House, so he made himself comfortable in a box when he wasn't appearing and applauded vigorously. After the show he made a tardy reappearance in his dressing-room, and received the following note, apparently from Mr. Oswald Stoll: "Will you please refrain from such foolish actions as going in front of the house. Your engagement is for behind of the house. Your engagement is for behind the footlights Any future offence will mean instant dismissal." And Fred is now won-dering whether the letter is a hoax or not. Mr. Fred Kitchen stated that on September

Mr. Fred Kitchen stated that on September 15, 1916, he was performing in the revue, "Look Who's Here." Billy Merson, comedian, came to his dressing-room, and introduced a Mr. Webb, a journalist. Shortly afterwards a letter came for witness. It was written on Mr. Oswald Stoll's notepaper, and purported to be signed by that gentleman. Witness showed it to his brother, to Mr. Webb, and to Mr. Merson. Before going on the stage he placed it on a table, and he had not seen it since. Mr. Merson told him an hour or two later that it was a loke. Two or three persons had since referred to it in his presence.

Cross-examined, witness said a night or two previous to the receipt of the letter he and Mr. Merson, who were "in funny dress suits," went into one of the boxes while the performance was on, in order to "get a laugh, which was very hard at the Opera House." Mr. Merson suggested they should go there and ap-

plaud.

Mr. Kitchen said he did not want heavy damages. He had offered to be satisfied with explanatory paragraph, and a donation of few pounds to the Variety Artists' Benevo-

Mr. Arthur Webb, journalist, called for the defence, said plaintiff joined in the joke, and read the letter aloud. He afterwards handed the letter to witness, with the remark, "Here's some copy for you."

The jury returned a verdict in favour of de-

fendants, for whom judgment was entered, with

costs.

# WARING V. MOSS EMPIRES.—PRINCIPAL AND UNDERSTUDYING.

In the Court of Appeal, before the Lord Chief Justice and Lords Justices Pick28 ford and Scruton, Moss' Empires, Limited, applied for judgment or a new trial, on appeal from a verdict and judgment at trial before Mr. Justice Shearman and a common jury, in the case of Waring v. The Moss Empires Limited Moss Empires, Limited.

The action was brought by Miss Dorothy aring, actress, to recover damages for Waring, actress, to recover damages for alleged breach of contract. Miss Waring en-tered into a contract with the defendants to "appear and perform to the best of her ability and exactly as you may desire" in the revue "Flying Colours," at the Hippodrome, at a salary of £30 a week. She had a principal part, and sang two songs. After a time the songs were transferred to Miss Dorothy Ward, songs were transferred to MRSS Dorothy Ward, and plaintiff was given a smaller part. She was told to "stand by" for Miss Ward and to sing the two songs if required, and refused, on the ground that a principal did not understudy. For this refusal she was dismissed, and at the trial of the action she was awarded £135 damages. The defendants appealed on the ground that the verdict was against the

weight of evidence.

Mr. Vachell, K.C., and Mr. Maddocks appeared for the appellants; Mr. P. Hastings for

peared for the appellante; Mr. P. Hastings for the respondent.
Mr. Vachell submitted that the respondent was justifiably dismissed, inasmuch as she was not asked to do anything which was outside the scope of her contract. Although it might have been hurtful to her feelings to have the songs taken from her, the was not thereby excused from discharging the duties given to her to do. She was not entitled to refuse to do duties which were not outside the scope of an actress's work. an actress's work.

The Lord Chief Justice, on the point of understudying, asked if an understudy might

be original?

Vachell thought that was a contradie-Mr. Vachell thought that was a contradetion in terms. To understudy was to watch the performance of another person, so as to repeat is as near as possible if that other person was away. The understudy was for purpose of imitation, and it might be that the principal's absence was the understudy's

opportunity.

Lord Justice Scrutton remarked that there had been cases of understudies giving quite different performances from the principals and

rising to the highest rank.

Mr. Vachell submitted that there was no question of understudying in this case.

Lord Justice Scrutton: Can a manager order an actress to go on and perform a part which has been performed by another, because the other is late?

Mr. Vachell: I should think so.

The Lord Chief Justice: You would have trouble, I think. (Laughter.)
Lord Justice Pickford: The respondent's complaint is that she is not going to be made a stop-gap.

Mr. Vachell: Yes. But private feelings must not interfere with the performance of a con-

The hearing was continued on June 29, when Mr. Hastings, resuming his argument for the respondent, submitted that under the terms of respondent, submitted that under the terms of the contract the respondent was justified in refusing to discharge an order to understudy, seeing that she was a principal herself. There was a great difference between an engagement to play a particular part and an engagement to play any part.

to play any part.

Lord Justice Scrutton: Suppose there was a contract: "I, Sir George Alexander, or, I, Sir Herbert Tree, agree to perform in 'Hamlet' to the best of my ability, exactly as you may desire," that would not be a contract under which either of them could be asked to play the grave-digger?

Mr. Hastings: No.

Lord Justice Scrutton: Could Miss Waring have refused to take the part of a lady who was ill?

was ill?

was ill?

Mr. Hastings; No.

Lord Justice Scrutton: Suppose an artist had a song with a large number of encore verses; and if it ran its full course it would be necessary to cut out something else, could the management say to the plaintiff, "Be ready, but if the song runs its full course you must not go on"?

Mr. Hastings: Certainly they could

Mr. Hastings: Certainly they could.
Lord Justice Scrutton: Would not that be
"standing by" for another order?
Mr. Hastings: It is a very different thing to giving an order to understudy. Surely my client was not bound to dress in another artist's clothes and merely wait. It is not "appear and perform" according to the conThe Lord Chief Justice: Under the contract

The Lord Chief Justice: Under the contract they could give her a small part, still paying her the £30?

Mr. Hastings: Yes, and if she was to do nothing she would not object. But she objects to doing something which is not "appearing," and is not "performing." She could not be expected to dress night after night in certain dress because another artist might refuse in a fit of temper to go on. Her reputation has to be considered.

Lord Justice Scrutton: Should they say in the contract "such performance as is in conformity with my reputation or my

dignity "?
The Lord Chief Justice said if it could be shown in the contract that Miss Waring was a principal he should be prepared to go with Mr. Hastings the whole way.
Mr. Hastings pointed, as indicating this, the amount of the salary, the option to re-engage her, and the condition that she was not to expect the result of the salary.

appear at any other theatre.

The Lord Chief Justice: It might be they paid her that sum so as to have a right to give her any part they liked.

Mr. Hastings: But not to understudy.

Mr. Hastings: But not to understudy. The Lord Chief Justice, giving judgment, said that the difficulty in the case arose on the language of the contract, which was in writing, and which, therefore, must be construed by the judge at the trial or by that Court. The whole question turned on the meaning of the contract, and, in considering the rights of the parties, they could only have regard to the writing. The plaintiff had agreed to act "to the best of my ability exactly as you may desire," and Clause 7 of the contract provided that "on any breach or non-observance you may forthwith terminate the agreement." If he could have come to the conclusion that the may forthwith terminate the agreement." If he could have come to the conclusion that the engagement was to play a principal part he should have been prepared to go the whole way with Mr. Hastings, because it might then have been inferred that an order to "stand by" to play another lady's part was to order the respondent to understudy, which would not be within the scope of a lady in a principal part. But the difficulty which he found insuperable was to extract from the contract any etipulation that she was engaged, and engaged only, to play a principal part. The sole ground for the argument that this was the true view was the agreement to pay a salary of £30 a week. In his view that payment indicated that the appellants thought it was worth £30 a week to have the complete control of her services, and to have the right not only to call upon her to play a principal part, but any part which could properly be called "appearing and performing" in a revue. If it had been possible to construe the contract in the plaintiff's favour, he (his londship) would have done so; but he had arrived at a conclusion adverse to the plaintiff's contention. The verdict and judgment must be set aside and judgment entered for the defendants.

Lord Justice Pickford sald he agreed with some regret, because contracts of this kind he could have come to the conclusion that the

and judgment entered for the defendants.

Lord Justice Pickford sald he agreed with some regret, because contracts of this kind were very sweeping and stringent, and put actors and actresses very much at the mercy of the powerful syndicates that controlled music hairs. With regard to the statement that principals were a class of actors and actresses who could only perform one particular class of duties, he thought, looking at the evidence on this point, that it was difficult to say they were a distinctive class at all. The evidence came to this, that everybody was a principal who had a speaking part.

Lord Justice Scrutton also agreed. The appeal therefore succeeded, the verdict

The appeal therefore succeeded, the verdict and judgment were set aside, and judgment

was entered for Moss Empires, Limited, with costs

[For report of case in the King's Bench Division, see February 27.]

#### JULY.

# HAYWARD v. DRURY LANE THEATRE AND OTHERS.-REVUE DANCER'S CLAIM.

In the Court of Appeal, before the Lord Chief Justice, Lords Justice Scrut30 ton, and Mr. Justice Neville, was heard the appeal in the case of Hayward v. Drury Lane Theatre, Ltd., and Moss Empires, Ltd. This was an application by Moss Empires, Ltd., for judgment or a new trial on appeal from a verdict and judgment given at trial before Mr. Justice Shearman and a common jury, awarding plaintiff £367 damages against them for alleged negligence in consequence of which she sustained personal injuries.

alleged negligence in consequence of which she sustained personal injuries.

Plaintiff, Miss Hilda Hayward, an actress professionally known as Miss Hilda Duff, alleged that while rehearsing for the revue "Razzle Dazzle." which defendants were producing at Drury Lane, a staircase on which she was standing "buckled," and she was thrown to the stage, sustaining injuries which had disabled her from dancing. The Drury Lane Theatre Company pleaded in defence that they were not liable, as Moss Empires, Ltd., were in control, and Moss Empires, Ltd., put in the defence that if there was negligence those responsible for it and plaintiff herself were in "common employment." Answering specific questions left to them by the judge, the jury found that the Drury Lane Company took reasonable precautions to prevent accidents, that plaintiff was not employed by Moss Empires, Ltd., that Moss Empires, Ltd., did not take reasonable care to prevent accidents, and that the injury was caused by the negligence of Moss Empires, Ltd. Judgment was entered for plaintiff against Moss Empires, Ltd., who now appealed.

The majority of the Court (Mr. Justice pealed.

The majority of the Court (Mr. Justice NevIlle dissenting) dismissed the appeal. [For report of case in the King's Bench Division, see March 20.]

#### OCTOBER.

#### RE V. SCOTT.-JUDGE ARTISTS' CONTRACTS. BLACKMORE

What Judge Woodfall described as "a most

What Judge Woodfall described as "a most important case for the profession" was 29 heard at Westminster County Court, when a claim for £70 commission was made by Blackmore's Dramatic Agency, 11, Garrick Street, W., against Malcolm Scott. Mr. 8t. John Morrow, counsel for plaintiffs, said that Mr. Malcolm Scott had been on the agency's books for some years. Mr. Foster, the Alhambra manager, wanged a good dame to appear in "The Bing Girls." Defendant wanted £150 a week. On March 19, when defendant was at Bristol, plaintiffs telegraphed him asking if they should resume negotiations, and the reply was, "Yes; I would like to play. Ashton's are my music-hall agents. I leave all to you. Do your best." Plaintiffs communicated with Ashton and Mitchell to try and alter some dates for which defendant was to appear at Stoll's hall. Defendant was engaged at £100 a week, but the contract not: went to Ashton's, and

plaintiffs now contended that as their negotiations led up to the contract dated March 24 they were entitled to the 10 per cent.

Mr. Foster, the Alhambra manager, said that when the contract was made Mr. Stoll that when the contract was made are stone said it must go through Ashton's, as they were defendant's agents. The plaintiffs had been negotiating with him as to the engage-ment. He now thought that it would have been better if the defendant had informed the plaintiffs earlier that Ashton's were his sole

agents.

The defendant, in his evidence, said he thought Mr. Blackmore came on behalf of Mr. Stoll, with whom he had contracts.

Mr. Lever, for the defendant, said that if the plaintiffs succeeded in their action it would be contrary to the Askwith award, which established the rule that where an artist had a sole agent that was the man who should receive the commission. Otherwise an artist might be called upon to pay a double commission because a person was supposed to have done something, whereas he was only poaching in the preserves of the recognised agent.

Juge Woodfall said he had come to the conclusion that, whatever the defendant intended, the effect of what he did was to employ the plaintiffs. He held that the contract was secured by Ashton's, and that it was in fact made owing to the intervention of the plaintiffs' agency. Further, he held that plaintiffs were not prevented concluding the matter owing to any wrongful act of the defendant, but because Mr. Stoll declined to recognise the plaintiffs, as he knew Ashton as defendant's only agents. That was a proper attitude for Mr. Stoll to take, but it was not due to the defendant, as he was not consulted. Mr. Foster himself rocognised that plaintiffs have a claim by giving evidence for them. Plaintiffs could not recover, as the contract had gone to Ashton's, but they were entitled to be rewarded for services rendered, and he therefore gave them judgment for £35 damages. damages.

#### NOVEMBER.

# V.B.O. v. LORNA AND TOOTS POUNDS. —CLAIM FOR COMMISSION.

In the Westminster County Court, an ac-tion was brought by V.B.O., Itd., the Vaudeville Booking Agents, of 26, Char-ing Cross Road, claiming £59 4s. 1d.

ing Cross Road, claiming £59 4s. 1d.
as due to them for commission on engagements
from the Misses Lorna and Toots Pounds.
The Misses Pounds. in defending the action,
admitted an indebtedness of £34 5s. 3d., but set
up, by way of counter-claim, that the V.B.O.,
Ltd., were indebted to them in a sum which,
after crediting this £34 odd, amounted to
£176 14s. 9d., as due from the company for
moneys retained by the company from their
salary when appearing in the revue "Search
Me."

Me."

The defendants also alleged that the balance of the company's claim, after crediting this £34 odd, was excused by Messrs. W. B. Taylor and 'Dawe, the managing directors and who, with Mr. J. W. Tate, were at the time of this arangement in 1915 the principal shareholders in the V.B.O., Ltd. From the evidence given it appeared that the Misses Pounds were engaged in the Revue. "Search Me," by Messrs. Taylor and Dawe at £10 per week, subsequently increased to £12, and then to £15 per week, and that, in consideration of the postponement of contracts already held by

them for much higher sums, and of their taking this low salary, they were to be excused payment of any commissions at that time accrued due to the V.B.O., Ltd., and also commissions on postponed or cancelled dates, which were to be arranged by the company while they were in the revue.

It was admitted in the proceedings that the revue, "Search Me," was being run by Messrs. Taylor and Dawe under the name of Shurley and Co., and the defendants therefore set up that there was such a holding out by the company of Messrs. Taylor and Dawe, as their agents, as to make the company bound by these arrangements and it was alleged, in fact, that the company, as trustees, were to retain a portion of the salary of the defendants each week, to be held for the use or the defendants as and when they might require the same.

On November 9 Judge Woodfall gave his decision. He said the plaintiffs would have judgment for £34, the admitted amount, and in respect of the balance of £24 odd he held that it was forgiven when the defendants took engagements in the revue, because they agreed to take a low salary. He held, also, that the defendants must succeed in their counter-claim, but as counsel could not agree as to an amount there must be an account taken. He(the judge had suggested £30 as the amount which should be accepted on the counter-claim. He must accept the evidence of Miss Lorna Pounds, as it was evidently given honestly and truthfully. Had it been a commercial man he should have thought the claim ought to have been made earlier. He accepted her story that £5 a week was to be retained for her benefit, and he was supported in this view by the fact that she accepted her even benefit, and he was supported in this view by the fact that she accepted her only that if not in the name of Shurley and Co., Taylor and Dawe, as directors of the plaintiff company, did undertake to hold £5 a week for the defendants for the defendants on the counter-claim, an account to be taken and further application made to the Court.

Mr. Charles Dough

application made to the Court.
Mr. Charles Doughty, instructed by Mr. Hugh
V. Harraway, of 12, South Square, Gray's
Inn. appeared for the Misses Pounds; and Mr.
Valetta, instructed by Messrs. J. B. and G.S.
Beirstein, of 25, Duke Street, St. James's,
appeared for the V.B.O., Ltd.

#### DECEMBER.

## BRITISH ACTORS' FILM CO. (LTD.) AND ANOTHER v. GLOVER AND ANOTHER— FILM RIGHTS IN AN OPERA.

In the King's Bench, Mr. Justice Lush de-livered judgment in this case. The aclivered judgment in this case. The ac13 tion was for a declaration that the plaintiffs were entitled to the exclusive right
to produce the opera "Les Cloenes de Corneville" on the moving ploture stage in the
United Kingdom, and to use the music of
the opera in conjunction with the production
of the moving ploture, such music to be rendered instrumentally and not vocally.

Mr. Justice Lush, in his judgment, said that
the plaintiffs asked for a declaration of their
rights under the agreement of June 2, 1917.
They claimed to have the exclusive right of
making a moving picture film of the opera
without the use of vocal music. They also

asked for an injunction to restrain the de-fendant from announcing that he had the profendant from amouncing that he had the provincial rights in the opera, and that the plaintiffs had no right to produce their pictures or play the must of the opera. The plaintiffs' agreement was with Mesrs. Williams, who owned the copyright of the opera in the United Kingdom and the Co'onies. Acting on that agreement, the plaintiffs prepared their film at a cost of several thousand pounds, and the words full agreements for the proand they made full arrangements for the production of the music in the provinces. They then discovered that the defendant was publishing notices stating, under the heading "Warning," that he had the entire provincial rights, and that he would take measures to rights, and that he would take measures to obtain injunctions against proprietors of halls who infringed his rights. On the hearing of the summons the defendant produced an agreement made with Messrs. Williams, the original owners of the copyright, dated April 30, 1917. Mr. Hastings, for the plaintiffs, admitted that he was in a difficulty in getting an interimingunction; and he (his Lordship) ordered a speedy trial, so far as the rights of the parties were concerned, the question of damages being left over. left over.

What he had now to decide, therefore, was whether the plaintiffs were lawfully entitled notwithstanding the defendant's agreement. to

exhibit the film with the music, and whether they were entitled to be protected by injunction. Mr. Giveen, acting for the defendant maintained that his rights were under Section 5 of the Copyright Act, 1911. Mr. Hastings contended that Mr. Glover's interest was only by way of license, and that he could not be said to be an assignee of the copyright. He (his Lordship), however, had come to the conclusion that there was an assignment to the defendant, who had become the owner of a particular right for a term within specified localities. He did not think that Mr. Hastings's contention was valid. The defendant could produce a kinematograph film under another section of the same Act, and that was reserved to the owner of the right. In his (his Lordship's) opinion the defendant obtained something more than the performing rights, and he was opinion the defendant obtained something more than the performing rights, and he was entitled to take steps to prevent infringements of those rights. There must be judgment for the defendant, with costs.

His Lordship added that it seemed unfortunate that the parties could not come to some amicable arrangement. He would have thought the difficulty could have been arranged without injury to either party.

Mr. Giveen said that possibly the difficulties might be adjusted.

might be adjusted.

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	Plaintiff.	Defendant.	Date.	Nature of Case.
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